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THE NEW YORK

DRAMATIC MIRROR

Sarony, N. Y.

KATHERINE KAELRED

George Giddens, of Two Hemispheres

OPENING OF ACT II "THE GIRL OF MY DREAMS"

TAMMY FIELDS

IVA BARBOUR

FRANCES SLOSSON

KATHERINE STEWART EVA MACDONALD ORLANDO DALY FRANK McINTYRE WILLETTE KERSHAW JOHN CUMBERLAND

ACT II "THE GIRL" AT THE HUDSON THEATRE

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A Healthy Antagonism

THERE are signs that the exploiting of mere notoriety on the stage is becoming a risky matter.

The American public has developed beyond the state which once assured human freaks and abnormalities a paying place among the exhibits classed with "amusements."

And there is growing an antagonism to the projection in the theatre of persons who have come into view through their relation to startling crimes or evilly suggestive social sensations. That antagonism is sufficiently aggressive to lead to prohibitive measures in the great cities in which heretofore it has been assumed there is a morbid public ready to make profitable the exhibition of persons who really have no call to normal public attention.

The case of the young woman who figured in a Southern tragedy seems all at once to have crystallized this public sentiment into a protest which those in theatrical management that might be inclined to venture along such lines should heed.

The stage in its field of management is more conscientious to-day in regard to such matters than it has been in years. There are very few concerned with it that care to soil their reputations by exploiting notorious persons who have no right whatever in the theatre. And the signs of a healthy public sentiment in this respect are greete[illegible]nagers on the whole with peculiar satisfaction.

The stage is more notably becoming recognized as an honorable and artistic profession from year to year. It is the field of an army of earnest men and women whose work is as legitimate as is the work of men and women in any other field of endeavor. The introduction among the men and women of the theatre of persons who have been thrown into public view through crime or for merely sensational reasons is an insult to those who are striving for an honest livelihood, and a disgrace to the institution to which the great public looks for rational amusement.

Theatrical Assimilation

THE theatrical assimilation of the masses of the foreign-born who tenaciously cling to their respective languages is a slow process, but eventually it will take place, and the future American theatre will cater to the descendants of these multitudes as English becomes their speech in association with the people about them.

The Germans are perhaps the slowest among the nationalities that have many representatives in this country to adapt themselves to new dramatic conditions, and this in spite of the fact that they came here in number long before those of other countries that now flourish here. In New York, in recent years, it has been shown that a distinctively German theatre has lost its hold, although the German drama is still nourished in many amateur clubs, which in a measure stand in relation to the theatre as other amateurs do. These clubs, of course, are made up of young persons of German parentage. In their daily contacts these young persons speak both English and German, as circumstances determine; but under traditional and parental impulse they seek to keep alive the drama of the fatherland, of which they may well be proud, while they adapt themselves socially to an environment which also involves patronage of the English-speaking theatre.

In two or three other large cities where Germans live in large numbers a regular German theatre is still supported. In fact, the German theatre which for years was directed in Milwaukee by LEON WACHSNER, and which is continued under the management of LUDWIG KREISS, has never had a superior in this country, notable as have been the German companies that New York has seen under AMBERG, CONRIED and other managers. But Milwaukee is so unique in the number and character of its German population that it may be accounted exceptional in this matter. Of course its German population is not so large as that of New York, yet theatrical and other conditions in this metropolis are so different from those in Milwaukee that it is natural that the German theatre in the Wisconsin city should flourish while here it is moribund. In Milwaukee the Germans are more homogeneous socially than they are in New York, while there is lacking there that diversity of dramatic appeal that has led metropolitan Germans to neglect their traditional drama as an institution to patronize the English-speaking stage.

The proposal of the Italian Government some time ago to establish in New York a theatre for the benefit of Italians living here—a project which probably never may be realized—newly called attention to the apparently marvelous scope in this city of the polyglot drama. Before New York had in sufficient number persons of other nationalities to warrant theatres of other tongues, it boasted a Chinese theatre. Yet the Chinese theatre, maintained as a paying curiosity rather than as an institution to meet the desires of Chinese residents, has disappeared. Yiddish theatres have been developed in timely competition, and several of them are good business propositions, while they satisfy the dramatic desires of a large public. Polish, Hungarian, Bohemian, Greek and other societies maintain in a way the dramatic traditions of the peoples they represent, but they are all temporary. The common schools and every-day life are introducing English to the newer generations of these nationalities, and these younger persons will gradually drift to the English-speaking theatre in accordance with the compelling circumstances of environment.

The Public Knows

THE public recognizes the budding actor with an intelligence as alert and as authoritative as that of the professional critic. In fact, it is possible that the average critic who hastens to record his belief in the future of a young player, basing his opinion upon an immediate display of talent, is moved initially by the applause bestowed upon the young player. For, however much the critic may despise the common intelligence and vaunt his own, he would be a fool to ignore that test of desert, which both plays and players meet and satisfy or fail to satisfy in the average audience.

The public is the arbiter of dramatic fates without special regard for the critics. Proof of this is seen in the fact that plays which are condemned by professional judges of them sometimes succeed in spite of such condemnation, while other plays that the critics praise sometimes enjoy but a brief existence.

It is only in recent years that managers have come to absolutely respect public judgment on theatre offerings. Perhaps it is but lately that the public has taken the pains really to be critical. That the public now knows what it wants, however, and discloses its likes and its dislikes to unmistakable results goes without saying.

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THE USHER

ONE NEED NOT be a "progeny of learning" to have lighted on the fact that any writer owes a considerable debt to his predecessors. This cautious statement, when applied to Sheridan as a successor to Shakespeare, will not obscure the axiom that, as representatives of two different periods of English letters, they must also be antithetical in many respects. Nor are these similarities and contrasts hard to find.

The Georgian comedies are much more orderly than those of the Elizabethan era, doubtless because of the classicism rampant during Queen Anne's reign. After the close attention to form and technique that marks Addison's Cato, a reversion to the rambling Shakespearean structure would have been anomalous. The School for Scandal is compact where As You Like It is diffuse. The Duenna gives the reader the impression that it has been polished and rounded out with infinite care and artifice.

This appearance of finish is accompanied—perhaps caused—by intricacy of plot. The Comedy of Errors is the only Shakespearean drama that approaches The Rivals in the way of intrigue. Twelfth Night is simpler and more intelligible in movement than anything Sheridan wrote. This excessive, and even confusing, artifice was due, perhaps, to the greater delight of Georgian wits in purely intellectual gymnastics. Perhaps, too, Sheridan's dashing and romantic career made his clever comedies seem not so unreal to him as to us.

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In wit, Sheridan is much more modern than Shakespeare, particularly because his phraseology is more nearly the phraseology of our day. The spirit of their humor, moreover, suited the tastes of their times; Shakespeare was broad, and Sheridan was brilliant. Sir John Falstaff, garbed as the old woman of Brentford and assisted across the stage by Mr. Page's cudgel, is extremely funny, but he is Elizabethan; Horace Walpole probably did not consider that scene—nor the whole play, in fact—quite a genteel thing. The duel of Caesario and Sir Andrew Aguecheek and the incarceration of Malvolio, have in Sheridan no parallels for absurdity; on the other hand, the neat cornering of Joseph Surface in the screen scene is more deftly wrought than any of Shakespeare's incidents.

Shakespeare must have been more cosmopolitan in his interests than Sheridan; at least, he has made use of a greater variety of characters, and has presented them all in such a way as to waken sympathy. Sheridan, like Fielding, created highly diverting naughty persons, but nobody cares for his good and washed-out Maria. Shakespeare gave us not only Richard and Cleopatra, but also Brutus and Cymbeline. The characters in The School for Scandal come near being personified abstractions; four of them at least are merely amusing scandal-mongers. The names given to these respectable assassins of reputations indicate that Sheridan intended them for types. Shakespearean names, on the contrary, while appropriate, are as individual as the characters they indicate. Compare Audrey, Malvolio, Hermione and Gratiano, who are persons, with Sir Anthony Absolute, Lydia Languish, Sir Benjamin Backbite and Justice Credulous, who are types.

One quality that Sheridan's characters lack, probably because Sheridan himself lacked it, is a love of nature. No set descriptions impede the repartee and the action, except in The Critic, where all the rhetorical flourishes are used only for mock heroic effect. Nor are there in the Georgian comedies any fanciful pictures such as those of Queen Mab's chariot and Cleopatra's barge. Passages purely ornate found no place in Sheridan's pages.

♠

Parallelism of character, of devices, and even of phrases, although not of a plagiaristic nature, yet interest an inquisitive mind. They are hardly plagiarism, because dramatic effects are of limited number fundamentally, although they allow countless permutations and combinations. The trepidation of Bob Acres on the field may be an echo of Sir Andrew Aguecheek; Mrs. Malaprop's "nice derangement of epitaphs" may be but an aggravated form of Launcelot Gobbo's malady; the pugnacious O'Trigger may be but a more agile Sir Toby; and Faulkland's jealousy may recall Mr. Page; yet they are not feeble copies.

The ancient theatrical devices of letters and of disguises belong no more to Shakespeare than to Sheridan. The attempt of obsequious courtiers to agree with Hamlet's varying whims is paralleled by Isaac's inability to keep pace with Ferdinand's shifting anger. Antony's indirect method of informing the populace of Caesar's will, Sheridan used twice; after retailing some spicy scandal, Mrs. Candour added, "But, Lord, do you think I would report these things? No, no! tale-bearers, as I said before, are just as bad as tale-makers;" Clara, likewise, warned Louisa, "If you see your brother, be sure you do not inform him I have taken refuge with the Dame Prior of the convent of St. Catherine, on the left-hand side of the Piazza, which leads to the church of St. Anthony."

By the exercise of a "little ingenuity and artifice," Mrs. Malaprop succeeded in misquoting Shakespeare in the passage ending

> like Mercury
> New lighted on a heaven-kissing hill.

Other lines, which inadvertently recall Shakespeare, are to be found. The Doctor of St. Patrick's Day used the favorite metaphor, "the world a stage—we strut an hour." The Sergeant, like Launcelot, delighted in ringing the changes on his own name, "dear Sergeant, dear Trounce, or dear Sergeant Trounce." Perhaps the Doctor's reference to "fools of fortune all" puts the reader in mind of Romeo's heart-broken cry at the death of Tybalt. Undoubtedly, Touchstone's exposition of the various degrees from the retort courteous to the lie direct served as the model for Mr. Puff's extended monologue on the art of puffing.

For all these "caparisons," Shakespeare isn't Sheridan and Sheridan isn't Shakespeare. They have both contributed to the English stage and to English letters plays that have enriched us incalculably. They were typical of their periods, alike so far as their periods were alike, perhaps, but certainly different as their periods were different. Neither can be lost from literature.

♠

What promised to be a theatre panic was barely averted at the Orpheum, in Memphis, the opening night of the season, when a fire broke out near the water front, only a block from the theatre.

The fire was discovered at a time when Maclyn Arbuckle was on the stage presenting his vaudeville playlet, The Welcher, and at the moment when the fire engines, trucks, hose wagons, fire patrol and underwriters' salvage wagons came screeching down the avenue, Mr. Arbuckle was seated on the stage with the little girl who is engaged with him, on his knee.

The smell of smoke penetrated the theatre, and the noise of the fire apparatus was deafening. Several timid ones were already making their way to the door, and others were glancing about apprehensively.

Mr. Arbuckle took in the situation at once and realized that the time was critical, and demanded prompt action. Raising his voice loud enough to be heard above the outside din, he addressed the little girl:

"Don't be afraid, kiddie; the firemen are after my red vest, but they shall not have it!"

The speech brought a round of applause, and quiet was restored while Mr. Arbuckle continued his lines. The Memphis *Commercial-Appeal*, speaking editorially of the incident, noted the fact that few people forfeit their lives to fires in public buildings. It is the panic that claims the victims, and it is the presence of mind of the actor often that averts the panic.

♠

Marquis de Castellane is responsible for the information that Princess Alice de Bourbon is touring the Argentine Republic, as a circus rider.

If so, she is probably earning her own living in a manner that affords her satisfaction, and that is not so despicable as it is unusual for her family.

She is the youngest daughter of Don Carlos, and sister of Don Jaime, Prince de Bourbon, Duke of Madrid, head of the four branches of the Bourbon family, and pretender to the throne of Spain.

Princess Alice married Prince Frederick de Schoenenberg-Kaldenberg to escape from her father's household, and followed that matrimonial venture with various liaisons. Perhaps she will yet appear in vaudeville.

♠

A glance over THE MIRROR'S columns of review will disclose the fact that new plays are now coming in bunches. Will they go in bunches? Let us hope not.

White, N. Y.

SCENE FROM "A GENTLEMAN OF LEISURE," AT THE GLOBE THEATRE

GEORGE GIDDENS

A TRANSPLANTED ENGLISHMAN

White, N. Y.

GEORGE GIDDENS

THE STAGE ENTRANCE to Wallack's Theatre might provide a text for a sermon on the mutability of terrestrial designs—melancholy or humorous, as the alterations of progress impress one. Once upon a time the present dressing rooms of the theatre comprised a residence with a brownstone front, a low flight of steps to the wide portal, a neat little area filled by green sod, and an almost frivolous fence marking the dead-line between the grass and the pavement. Nowadays, the wide portal is permanently closed, the paint is cracking on its surface, and the low steps are a lounging place for those who leave cigarette stubs instead of cards—much more expressive emblems, you may think. The entrance to Wallack's Theatre crouches down under these steps, as a dingy and inconspicuous sign informs the careful seeker.

Through the rooms within, move such persons as the original occupants would never have dreamed of entertaining within their walls, for at that time these persons did not exist even in Louis N. Parker's mind. This, however, for a season and more has been the interior of Pomander Walk. When the Admiral retires into his domicile at one end of the crescent, here he moves and has his being, and he also disintegrates and turns into George Giddens like a dissolving picture.

While he spoke, however, Mr. Giddens was busily engaged in the reverse operation, making the additions and subtractions which transformed him into Sir Peter Antrobus. In his own person, the actor is much less spectacular than the explosive Admiral, for his manners, although mellowed by experience, have evidently been seasoned by a less pungent solution than brine.

"I was originally destined for the practice of law," he said, and he still bears himself with the gentility of his early training. "Sir Charles Wyndham, who happened to see me in amateur dramatics, persuaded me to try his profession. 'Everybody thought you funny,' he remarked. 'Why don't you stick to it?' Furthermore he offered to find me a position, which he subsequently did." Thus one more man was won by his avocation to abandon his vocation, and it probably was not a difficult battle for Sir Charles.

"I knew an actor who was earning—or at least receiving—three pounds a week, and that seemed to me at the time a gorgeous remuneration. So I made my debut in Edinburgh, some thirty-five years ago, at a salary of fifteen shillings. I remember being jealous of another man who was getting a guinea, but otherwise I was quite happy. Presently I left Edinburgh to double my salary in another place, and by that time all possibilities of ever practicing law had faded into nothing."

Slipping on Sir Peter's gold-buckled shoes, Mr. Giddens proceeded to polish his face with cold cream. If there is one thing more than another which lends the theatre a unique atmosphere, it is that same cold cream whose odor bears the same relation to dramatic art, that the rose's fragrance does to the bridal bouquet.

"My first visit to America," continued Mr. Giddens, "was also instigated by Sir Charles Wyndham, who cabled for me. So I came over to join A. M. Palmer's stock company in New York. Of course that meant all sorts of roles in such plays as Pink Dominoes, Happy Days, The Two Orphans, Proof, and Seraphine. Stock work, as everybody will tell you, is fine for young actors. Long runs develop only the quality for which a man is selected, and leave him poverty stricken in other phases of his art. That is not a broad enough foundation upon which to build with any security."

"Half hour," called a voice outside the door, and Mr. Giddens began to spread a red glow over his features.

"Back in London, I tried, among other things, managing for myself. That taught me chiefly the difficulty of judging a piece as an actor. A man cannot act and direct simultaneously. I had to have somebody else read my lines while I stood in front to get the ensemble effect. A manager, moreover, has to think for all the others in the cast as well as for himself, and it is tiring business to cultivate such a multiple personality.

"An actor-manager usually picks a play first because it exploits his own talents, and that not infrequently blinds him to the larger aspects of the question. For example, here is an episode out of my own experience. An author recently had a play with what he called a Giddens role, a light eccentric comedy part, which he was anxious for me to play. He submitted it to an actor-manager who rejected it, not because the play was poor, but because he thought his own role was overshadowed by mine. As an actor, he was possibly justified in his decision; but as a manager, he was reprehensible."

Meanwhile Mr. Giddens was adorning his chin and jaws with a blue and white mixture, as if Sir Peter had just been shaved.

"The hand of the actor-manager frequently shows in the production, when other parts are sacrificed at the expense of probability in order to emphasize the star role. No one is permitted to cross between him and the spectators, no matter if the action absolutely demands it. The effect of reality is continually in jeopardy.

"Producing is hard work, anyway, without acting, because the manager has to contend with so much stupidity. While I was attending to revivals for Sir Charles Wyndham in London, I discovered that the director has to study the idiosyncrasies of his cohorts. Some can be handled frankly, others must be stung into action, and still others have to be humored and cajoled. All of the cares and responsibilities wear on a man."

Mr. Giddens knows his profession inside and out, and his knowledge is not wasted in his present position. It all goes to make up that surety which marks the well-trained actor.

"The past five years of my career I count as wasted," he said, "because I did not remain in America, instead of going back to England. My friends advised me then to stay at Siasconset at the close of my season's work, but I went back for the Summer and spent the next five years trying to get satisfactory work. Wherever I went, managers would say, 'We have no Giddens role for you. That kind is not being written.' Just as if light comedy were the whole story.

"That reminds me of an incident, the truth of which I can guarantee. A manager was selecting a cast for a new play with the author. To one of the manager's suggestions, the author seriously replied, 'No, he won't do. The part must be played by a man with a mustache.' That is an actual fact, and the author intended no joke.

"My own status in London appeared to be controlled by much the same sort of logic."

Mr. Giddens removed the Admiral's wig from its form at the end of the dressing table and pulled it snugly upon his own head, covering its line across his forehead with more paint and powder.

"Quarter hour," warned the voice outside.

"One of the most enjoyable things I ever did," continued Mr. Giddens, "was Tony Lumpkin in the all star revival of She Stoops to Conquer, with Crane. After I finish with Pomander Walk, I should like to start out again in Goldsmith's comedy, for I think there is money in it."

With the words, he was adding Sir Peter's crowning glory, an enormous bulb of a red putty nose, and working it into position like a headlight on a locomotive.

"I have a comedy called Dear Old Billy, written for me by Risque, but I have never played it and shall not soon do so in this country. Managers here are always confronted with the problem of the New York production. They may either keep a play on the road until it has exhausted its earning powers, and then bring it into New York, to die or to be re-animated; or they may after a few preliminary performances risk everything on an immediate metropolitan opening. I think the former course is usually wiser, for although some localities won't look at a play until Broadway has stamped it with approval, most sections are not so exacting.

"In England, on the other hand, a London success is a necessity before a play can do anything on the road."

It may be added that various cities have been known to plume themselves over the fact that they have seen plays a whole season before the Broadway engagement.

And yet if they realised that an astute management feared there would be nothing left to look at after New York had said its say, possibly their naive enthusiasm would collapse.

"America seems to me full of possibilities, because the people respond more readily to the actors and inspire them to excel. A first night in London is very trying, because critics are captious according to whim or digestion or a thousand other personal items. For instance, Pomander Walk in London did not repeat its New York success, although it would seem as well suited to a British audience."

"Overture," cried the call boy at the door.

"My signal," said Mr. Giddens as he settled the white frill over the blue lapel and led the way from the room. "You know," he confided with a smile, "nobody thought Pomander Walk would last a week in New York, and the first nighters took it so quietly that some of the cast thought it a failure, till they read the notices in the morning. It is not always noise that counts, though, and I could feel all through the performance that we had the audience with us.

"A first night makes me anxious, of course, but not nervous. I feel that the time has come for action, not for timorous hesitation, so I try to get the audience on friendly terms, playing to those who like me and neglecting the rest."

Sir Peter Antrobus, with a nautical salute, vanished down the corridor to the pleasant walk by the Thames, assuming as he went, the swagger of the irascible Admiral.

CHAUNCEY L. PARSONS.

THE MATINEE GIRL

JULIAN ELTINGE is an amazing mirror in which we see ourselves, not, unfortunately, as we all are, but as we all want to be.

His Fascinating Widow is a model of womanly carriage. Her, or his, shoulders are held straight, giving that long line from shoulder to corsage apex, that is the proudest and most beautiful line in a woman's figure. Ask any sculptor if you don't believe mere me. His back, or hers,—pronouns are under the circumstances, puzzling—is flat and straight. His straight front is a triumph of the rectilinear. His waist is not small, but in fine proportion to the rest of the body. His hips bulge a little, but are not vulgar excrescences upon her figure. Her steps are free, though not long, yet he doesn't mince. He never wobbles in that hen-like gait that is more or less present wherever women peregrinate. Her clothes are beautiful and never vulgar. He imitates, but never caricatures luscious womanhood. He or she—O, pshaw!—never crosses the border of taste.

Women should be grateful to Mr. Eltinge, for showing them themselves as they ought to be.

Speed might be evolved from a satire into a musical comedy, omitting the most satirical touch, which is the "automobile orphan," staring lonesomely down the road over which his high speed parents have dashed in their third, and newest, car. Orrin Johnson can sing, and he is of as heart-stirring handsomeness as any curled idol of the lighter and more profitable branch of entertainment. He could cross the bridge between the new form and the old as successfully as have others who once made love without music, and who now do their wooing with a chorus accompaniment. Which suggestion is admiringly and respectfully offered with no faintest hope that Mr. Johnson will adopt it.

It is not to be presumed that when Viola Allen's husband proposed, he added a qualifying "Love me, love my horses." But had he done so, she could not have entered more heartily into the mysteries and delights, sharing also the anxieties, of a Kentucky live stock farm.

The photograph on this page shows Miss Allen in confidential conversation with her favorite saddle mare, Miss Aurelia, a thoroughbred that never betrays a confidence.

Douglas Fairbanks, proudly displaying the photographs of two-years-minus Douglas Fairbanks, Jr., says his plans for that youth's future include, two years in an American university and two in an English school of higher education.

"I want my boy to be a good American," he says, "but I want him to be more. I like the inscription on a monument I saw in Boston. I don't remember whose monument. It's the inscription that counts. 'I am a citizen of the world. Its people are my countrymen.'"

Bruce McRea, being petitioned for an interview, begged the importunate interviewer to wait after the arrival of the actor's trunks from Denver, where he recently closed a Summer of stock. "The Really Great would be pained if I received you with the draperies of my couch about me. And the resulting notoriety would wound me. So let us wait until after rehearsals."

Query—What will the popular leading man wear at rehearsals?

May Irwin, brown, radiant, and with the inimitably curling Irwin smile more pronounced, has taken up the burdens of life again, which signifies to her the rehearsal of a new play, and preparations for a tour, which may extend to the Coast. She bears, a little boastfully, I must admit, a new honor garnered with the Summer. She has been elected to a most exclusive organization, the National Jersey Cattle Dealers' Club, which has less than five hundred members, only four besides Miss Irwin being women. And the comedienne who never displayed vanity about her position as a foremost American comedienne, nor for her rumored rank as the richest actress in this country, shows unmistakable arrogance at the two medals and three blue ribbons won by her Orpingtons at chicken shows in six months. If you inquire with journalistic greed whether she has any new photographs, she answers enthusiastically: "O, yes" and brings from out her desk, no photograph of a smiling pink and white and gold comedienne, but one of a huge lordly black rooster, with a challenging comb, and feet like small cleft hams.

VIOLA ALLEN AND MISS AURELIA

"Lord Baltimore," she announces as though she were introducing partners for a minuet, telling how crowds collected about him at the Baltimore poultry exhibit.

Her preparations for the new season were interrupted by a return for four days to Irwin Island, first to attend a poultry show, second to award the perpetual May Irwin cup, in the farewell motorboat races among the Thousand Islands.

Ada Lewis has joined the march of the Thespians who are seeking surcease from Broadway fever in suburban or country life. Last Sunday she stood unabashedly taking notes of Frank Keenan's new bungalow at Laurelton, on Long Island.

"Got a place in the country?" inquired one of the crowd that Ada Lewis always collects.

"No, just wishing for one," she answered.

"Why not get one?"

"Two reasons."

"What are they?"

"Money and matinees."

Clara E. Laughlin, that friend of the stage and those whom Robert Ingersoll lovingly called its children, who revealed her sympathetic interest in both, in her novel "Felicity: The Making of a Comedienne," is the author of a new novel, whose theme is the struggle between capital and labor, in this instance literally a death struggle.

Two actors and an actress are among the characters of "The Children of To-morrow." An actor she makes the martyr, he being murdered after an appeal at a mass meeting, in the interests of greater humanity. She makes a young woman who has left college to go on the stage, and who has begun her stage career in the chorus, give this hopeful advice to an aspirant:

"Understand me! I'm not saying that the chorus is anything like Eden before the apple episode. But a girl in the chorus of a decent 'show' has at least as good a chance to size up 'the foolishness of folly' as anyone ever gets; and the opportunities to side-step the narrow path, don't get to her a bit easier or oftener than they do to the stenographer or the girl who sells hats or the trained nurse, or—hush, this is the bitter truth—than to the girl who sings in church quartettes. Tell Sonia to take a lesson or two in carrying a tune, and about three lessons in prancing—she may call it dancing if she prefers—I don't since I've seen Genee. After that, if she's pretty and her figure good, the rest ought to be easy."

Grace La Rue is one of the actresses who, these golden days of early autumn, gives her friends weekend tastes of the delight of suburban living.

"Of course" Miss La Rue says, "there are suburbs and suburbs. Mount Vernon is a suburb. It isn't a thousand miles from the greatest city. Get into a car and take a deep breath and before you need another you're in New York."

Lulu Glaser, who has a handsome home at Mount Vernon, is likeminded.

Bruce McRae is one of the theatrical colony of New Rochelle, of which colony Augustus Thomas is Mayor, during life or good behavior.

Vida Whitmore sent from Brazil startling information which set her friends in musical comedy searching the big town for a new shade of rouge.

"What do you think, dearest dearests," she wrote in a collective letter. "These Spanish women paint their gums and tongues. The result is rather staggering, until you have seen it a few times. But it goes well with black hair and eyes. So be prepared to wonder, when I speak."

Emma Dunn, having returned from a tour including the Pacific Coast, in the sketch, "Baby," writes me from the calm of a Connecticut country home that she has been to school in vaudeville and learned many lessons, the greatest of which was self control.

"This has been the most valuable trip of my whole career, for I think I have learned self control and ability is worth nothing without it. I have learned to do quiet acting while babies cried in the audience. In short, I have put my foot on the neck of my temperament. Temperament! How tired I am of the word. Out of my experiences on tour, I have hammered out a definition of it. It is an irritating quality made up of nerves, selfishness and conceit."

Ada Lewis forsook Long Beach, whither she had been commuting to the Folies Bergere, because her heart's idol, the small niece named Ada Lewis II, having croup, had stirred the trepidation and awakened the protests of some neighboring mothers of broods.

"O, Ada, Ada!" she sighed, as she stepped into a roller chair, on her way to the Long Beach station, "less than a year old and asked to leave the Nassau Hotel."

THE MATINEE GIRL.

THE IRISH PLAYERS.

The Irish Players who come to this country under the Liebler management will give four programmes. The first will consist of A Few Words by Mr. Yeats; The Shadow of the Glen, a comedy in one act by J. M. Synge; Birthright, a tragedy in two acts by T. C. Murray; and Hyacinth Halvey, a comedy in one act by Lady Gregory. The second programme will have The Well of the Saints, a play in three acts by J. M. Synge; and Spreading the News, a comedy in one act by Lady Gregory. The third will offer Kathleen in Houlihan, a tragedy in one act by W. B. Yeats, and The Playboy of the Western World, by J. M. Synge. The fourth programme will present The Eloquent Dempsey, a comedy in three acts by William Boyle, and Riders to the Sea, a one act tragedy by J. M. Synge. The company is on its way to this country, and will open at the new Plymouth Theatre, Boston, Sept. 25. W. B. Yeats comes with the organization. The Irish Players have a reputation on both sides of the Atlantic that makes their coming appearance of particular interest.

REVIEWS OF BOOKS.

THE WORLD OF JUST YOU AND I, by Bill Barlow. Published by Mrs. Minnie F. Barrow, Douglas, Wyoming, 1911.

William Barrow was better known to the public as Bill Barlow, the Sagebrush Philosopher. The most characteristic bits of his philosophy have been selected and edited by his widow, Mrs. Minnie F. Barrow, for the numerous readers who find pleasure in his eccentric style and profit in his unique ideas.

Bill Barlow preached optimism in all its varying aspects. He believed in enjoying everything from which enjoyment can be extracted. From the time of Horace, *Carpe diem* has been the motto for many a poem and many an essay. The only trouble in this comfortable advice is that *diem* needs some limitation to its meaning, unless one would be betrayed into license. Sagebrush philosophy, however, distinctly counsels moderation, even while singing the allurements of the flesh. The system stands for honesty and freedom from pose. As long as a man has those and common sense, he will understand what Bill Barlow means.

The style follows that made famous by Artemus Ward and James Russell Lowell in the "Bigiow Papers"—an indigenous American product that still appeals to some classes.

THE GOSPEL OF BUDDHA, according to old records, and THE BUDDHA, a drama in three acts and four interludes, by Paul Carus. Published by the Open Court Publishing Company, Chicago, Ill., 1911.

The present day sees a great deal of rushing into dramatic form, and Paul Carus, among others, has listened to the siren call of the theatre. He has recast much of his earlier narrative and exposition of Buddhism, which is now in its twelfth edition in a dramatic mold, but without much regard for dramatic canons. "The Gospel of Buddha" is both a valuable and an interesting book, for it puts before the Occidental and the accidental reader an intelligible version of what he ordinarily thinks of as an utterly alien system of ethics and philosophy—if he stops to think of Buddha at all.

"The Buddha," however, has only one quality that would be much of a reed to lean on, in case of actual performance. Probably the play will never need even

CHARLES DICKSON
Author of "The Golden Rule, Ltd"

that reed. The intense romanticism of the Orient pervades every scene; it is all picturesque and mystic, vibrating with the strange color of India, a sort of a mirage of half-guessed emotions. This effect, however, is obtained by the introduction of dramatically superfluous philosophy. Mr. Carus has evidently said to himself, "I wish spectators to understand the heart of Buddhism," whereas he should have said, "I wish to tell a good story."

Now, there is ample opportunity for an excellent theatrical plot in the strange career of Prince Siddhattha, who ran away from his father's palace to become a mendicant philosopher. The conflict in the prince's own soul, and with his aged sire, the palace intrigue of Visakha, the threat of foreign war by Bimbisara—these are merely suggested, but never worked into dramatically striking situations. History—or legend—would doubtless have to be distorted to make a suitably vivid conflict of forces, and the philosophy would have to be relegated to the emporium of cast-off clothes. Perhaps, some day, an author with dramatic instincts will wish to make a play from the events of the prophet's life, and when he does he cannot find a better reservoir of local color than that filled by Mr. Carus.

POEMS, by Frank Butler. Published by John W. Lovell, New York, 1911.

Alice Johnson-Butler has published her late husband's poems in a little volume with an appreciative foreword by Hutchins Hapgood. His verses, most of them lyrics, recall the sort of thing the Cavalier song writers used to do, for Mr. Butler liked to dally with some whimsical conceit much in their fashion. The longest poem, an unfinished narrative called Persephone, ends the collection, possibly symbolizing the idea that the poet's influence is not finished with the laying down of the pen. A photograph of Frank Butler is used for the frontispiece, and a reproduction of a drawing by John Barrymore is the only other illustration.

THE VAUDEVILLE STAGE. Published by the Haffert Publishing Company, Newark, N. J., 1911.

Beginners or would-be beginners on the vaudeville stage will find many hints in the little handbook issued by the Haffert Company, which will familiarize them with the more or less occult matters of the vaudeville world. Without attempting to lay down any hard and fast rules for behavior, it expresses some of the principles of action which, seasoned with common sense, should prove of value to the aspiring.

THE STAGE BIRTHDAY CALENDAR

GUY BATES POST

September 20.

CLARA PALMER, who divided last season between The Deacon and the Lady and The Girl I Love, is now on tour with The Follies of 1911.

PATRICIA COLLINGE, recalled with Sam Bernard in The Girl and the Wizard, and at the New Theatre in The Blue Bird and The Thunderbolt, has just begun her second season in the role of Youth in Everywoman.

GRACE GRISWOLD, with a long list of character roles to her credit, her most recent one being Caroline Patschen in Over Night, in which she is playing in Boston.

SAMUEL H. FRIEDLANDER, popular San Francisco theatrical manager, formerly identified with the Baldwin, California, Columbia and Fisher's theatres.

ROSE TIFFANY, daughter of Annie Ward Tiffany, and well-known in stock and traveling companies.

NORA SHELBY, long seen in Cameo Kirby, preceding which she was in Texas and Mrs. Wiggs.

MARION MOSBY, who has appeared on Broadway in Moonshine, with The Rogers Brothers in Panama, The Arcadians, and Our Miss Gibbs.

September 21.

CHARLES HAWTREY, remembered here in A Message from Mars, The Man from Blankley's, and Saucy Sally, and now starring in London in The Great Name, which Henry Kolker is to do here.

WILLIAM MCVAY, for two years a member of the New Theatre Company, and who, the night preceding this birthday, opens at the Astor Theatre in What the Doctor Ordered.

MATTHEW WHITE, JR., who for the past nineteen years has been writing about plays and players for *Munsey's Magazine*, and author of the one-act play, Stop, Look and Listen, which May Tully presented in vaudeville.

September 22.

GUY BATES POST, who has just signed a contract to star under the direction of A. H. Woods in a new play by Edward Charles Carpenter, entitled The Great Desire.

NANETTE FLACK, for the past three years a leading member of the New York Hippodrome forces and now under contract to Joseph Weber to play the title role in the Western Alma, Where Do You Live company.

WILL WEST, of the Frohman musical comedy forces, late with The Little Cherub and The Dollar Princess, and now in The Siren, at the Knickerbocker.

EVELYN CARTER CARRINGTON, who last appeared on Broadway with Bessie McCoy in The Echo.

WILLIAM PRUETTE, who has played many operatic roles in his time, and now at the Casino in The Kiss Waltz.

CAROLINE LOCKE, chiefly remembered in The Social Whirl, later seen on tour in Girls, and most recently with the Poli Stock in New England.

GEORGE GAUL, formerly with Marie Doro and Billie Burke, and this past Summer leading juvenile man with the Coburn Players.

LILLAH MCCARTHY, recalled in this country in The Sign of the Cross in 1896, now the wife of Granville Barker, and one of London's foremost players, at present playing there at the Little Theatre in Shaw's latest offering, Fanny's First Play.

CHARLES H. GREER, now entering upon his seventh consecutive year as a member of Corse Payton's Stock company in Brooklyn.

September 23.

PAULA MARR, who will doubtless be seen this season in the support of her husband, William Collier, in his new play, Take My Advice.

GEORGE F. HALL, for a long time seen with May Robson in The Rejuvenation of Aunt Mary, and announced to appear this season with this star in Three Lights.

IVY TROUTMAN, lately seen with William H. Crane in Father and the Boys, John Mason in None So Blind, and A Son of the People, and in Baby Mine.

FRANKLYN ROBERTS, who wil appear this season in John Cort's production of Sadie, which Rupert Hughes has dramatized from Karl Edwin Harriman's novel of the same name.

ESTELLE RICHMOND, lately seen in The Follies of 1911, and now rehearsing with Eddie Foy in his new piece, A Night Out.

WILLIAM ARCHER, the distinguished English writer upon topics pertaining to the theatre, and until lately literary adviser in England for the New Theatre.

GERTRUDE MILLINGTON, who among numerous other engagements has played the title role in The Girl in the Taxi, has frequently appeared with the Aborn Opera Company and with Lulu Glaser in Mlle. Mischief.

MARIO MAJERONI, son of the late famous Italian actor of the same name who was seen here with Ristori, and who has been in this country since 1905, appearing with Nance O'Neil, John Drew, in Israel, and The City.

JOHN J. CLARK, lately seen in The Girl from Rector's, but nowadays a motion picture player, with the Kalem company, with which he has lately been touring Ireland.

September 24.

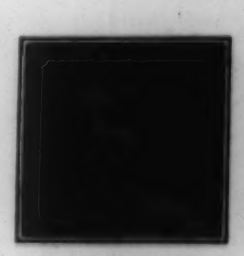
LOUISE DREW, who this season returns to her father's company and is now playing in his support at the Empire Theatre in A Single Man.

ARCHIE BOYD, the inimitable delineator of rural character roles, his most recent success being in Rebecca of Sunnybrook Farm, with which he has been associated since the original production.

GEORGE W. WILSON, of Boston Museum fame, incidentally the original Sir Joseph Porter in Pinafore in this country ,and whose greatest success in recent years has been as Louis XI. in If I Were King, with E. H. Sothern.

JOHN MAURICE SULLIVAN, now in his second season in the support of Cathrine Countiss, playing the role of Monsignor Saracinesca in The White Sister, of which James O'Neill was the original.

BIRDIE BEAUMONT, last seen on Broadway in A Broken Idol, and now touring with Olive Vail in Miss Nobody from Starland.



PATRICIA COLLINGE

BEN GREET, who has made the pastoral drama popular in America, and whose companies have been the means of introducing many English players to our theatregoers.

BARRY O'NEILL, once a well-known stock stage-manager, but he has recently caught the lure of the motion picture world, in which field he is now engaged as producer.

ERNEST COSSART, of Charles Frohman's army of actors, last season seen in Love Among the Lions and The Zebra.

September 25.

J. E. DODSON, who will soon open his third starring tour under the direction of Cohan and Harris, presenting another piece by J. Hartley Manners, Gauntlet's Pride.

ALMA YULIN, who last season played Mrs. Carrie Margin in the Western company of The Midnight Sons, and who is under contract to Lew Fields to appear in one of his New York productions this season.

GEORGE SOULE SPENCER, whose last appearance in New York was in the role of Mr. Rolliston in The Commuters.

ETHEL MILTON, popular stock ingenue actress, now beginning her sixth consecutive season with Corse Payton's stock, at the Lee Avenue Theatre, Brooklyn.

GERTRUDE KINGSTON, the intrepid London manageress, who directed the Little Theatre and brought out a series of plays which a commercial manager would not attempt.

CATHERINE TALLMAN, who plays ingenue roles with considerable charm, recently with the John Craig Stock, Boston, and on tour as Beth Harris in Paid in Full.

September 26.

ODETTE TYLER, who seems to have definitely retired from the stage, her last appearance being the season of 1906-07, when she played the heroine in The Love Route.

ELIZABETH KENNEDY, another actress who seems to prefer the fireside to the footlights, not having appeared since 1906, when she was in Mizpah, at the Academy of Music, preceding which she had starred in Captain Jinks of the Horse Marines, As You Like It, and Magda.

MINNA GALE, on the other hand, seems to have permanently taken up her stage work again, for the past three years appearing with Viola Allen in The White Sister.

ANN WARRINGTON, whose last engagement was with Aphie James in Judy O'Hara, preceding which she was with Violet Dale in A Message from Reno.

JOHNSON BRISCOE.

AMONG THE SINGERS.

M. and Mme. Emilio de Gorgorza entertained Charles Henry Meltzer, during his visit to Paris in early September, and told him how agreeable it is to be married. Mr. Meltzer is responsible for the statement that they really meant it. Mme. de Gogorza was formerly Emma Eames.

Enrico Caruso, surfeited with publicity, breach of promise cases, threats by the black hand, and other manifestations of civilization, built himself a villa with a hundred rooms in Italy and immured himself therein. A traction company forthwith bored into his solitude with a trolley line, which daily brought many pilgrims to worship at the shrine. In disgust, the singer is planning another villa—his fourth.

Otto Weil, on his return to this country, contributed two thrilling items to social scandal. Geraldine Farrar has once more grown slender, and Antonio Scotti has cultivated a mustache.

Mary Garden is permitting herself the luxury of a protegée, Blanche Slocum, from the chorus of the Chicago Opera Company. Miss Slocum will study with Trabadello in Paris, and will live in the house that sheltered Miss Garden in her student days.

Robert Winthrop's lawyer is said to have offered $70,000 cash to Lina Cavalieri for a quit claim deed on her husband. Mme. Cavalieri is reported to have refused this generous offer.

Sidney Farrar, father of Geraldine Farrar, was called to Paris on Sept. 16, by the illness of his wife, who had just been operated on for appendicitis. If Mrs. Farrar's condition permits, they will return on Sept. 26, on the *Kaiser Wilhelm II.*

NEW YIDDISH THEATRE.

The David Kessler Theatre, devoted to Yiddish drama, was formally opened on Sept. 14 by a performance of God, Man, and Devil, a four act drama with prologue, by Jacob Gordin. The building, which stands at Second Avenue and Second Street in the Ghetto, represents an investment of $800,000, and is a striking indication of the prosperous condition of the stage in that section of the city. Although it is almost as capacious as the Hippodrome, it was crowded for the initial performance.

Mayor Gaynor, who was introduced by Joseph Barondess, made the chief address of the evening, regretting that he could not follow the example of the presiding officer and speak in Yiddish. He paid many graceful compliments to the East Side audience and to the proprietor of the theatre, emphasized the dramatic instinct and appreciation of the Jews, referred in passing to the unworthy productions sometimes foisted upon the public by commercial purveyors of art, and charged David Kessler to bar the door against indecency. His remarks were frequently interrupted by spontaneous and enthusiastic applause.

Similar cordiality, was displayed towards the players until the end of the performance after midnight. The management has every reason to congratulate itself on the auspicious inauguration of the enterprise. Other notable persons present were Judge Rosalsky, Leonard A. Snitkin, and Julius Harburger, Deputy State Controller.

TO SETTLE DIFFERENCES.

At a meeting of the Association of Theatrical Managers held in the office of Alf Hayman, at the Empire Theatre last Thursday, a committee of three managers was appointed to confer with the Musicians' Union and other labor organizations, with the view of arriving at a settlement in regard to the increased pay and sleeping-car fares demanded by the musicians, and the shorter hours requested by the stage hands.

The matter of installing individual drinking-cups in the theatres, which the law requires on Oct. 1, was postponed until the next meeting, as the managers have as yet received no official notice concerning it. The Association will meet again on Sept. 28

The theatrical men present wtre Charles Burnham, E. D. Miner, Joseph Brooks, William Hammerstein, Percy G. Williams, William Morris, Marc Klaw, Alf Hayman, Frank McKee, Leo Teller and Marcus Loew.

LEGAL PROCEEDINGS.

The New York Theatre Club was incorporated on Sept. 15 by its founders, Mrs. Belle de Riviera, and by Sarah A. Rosenfeld, Mamie Graham Destamps, Ella Hastings, Mary W. Bancker, Rose L. Schendel, Ella S. Hall, and Cathryn Mills. This incorporation results from a similar move on the part of insurgents led by Mrs. Minnie Marks, who formed the Theatre Club recently.

Samuel S. Marcus, acting for Sir Hudson Ewbanks Kearlet, Bart., M. P., has sued Frederick George Latham, stage director for Charles Dillingham, to recover $534 for house rental during Mr. Latham's stay in London.

Francus Meyers, who was given a trial performance in a ten and twenty cent theatre in Chicago, caused such a riot in the house that the manager, Herman Kahn, haled him into court. Judge Calverly appraised damages at $5 and costs.

PERSONAL

Morrison, Chicago.

NOWELL.—Wedgwood Nowell, who last season was leading man with Henrietta Crosman, has returned to the city, after an extended vacation in Atlantic City. Mr. Nowell is a talented composer in addition to his capabilities as a player, and has recently arranged for the publication of a new Oriental intermezzo, which was written during his vacation.

BIRD.—Charles R. Bird, general representative of the Shuberts, was stricken several days ago with typhoid-pneumonia, and for a time fears were felt for the result of his illness. He was reported to be improving yesterday. Mr. Bird is a very capable and popular theatrical man, and his many friends hope that he will soon be about again.

DECKER.—Edith Decker has at last been awarded for her unusual merit, the part of Josephine in the all-star cast of Pinafore, which left the Casino Saturday night for a road tour. Miss Decker aroused considerable favorable comment in Chicago last March, by replacing Lulu Glaser at a moment's notice, when the star left the cast of The Girl and the Kaiser at the Lyric Theatre in that city. Miss Decker was seen here two years ago, in Havana. She combines personal beauty and charm, with a fine baby-grand piano voice, and her unrivalled performance of Josephine makes it a pleasure to prophesy bigger things yet for her.

DAVIES.—Hubert Henry Davies was born in England in 1876. When a young man he was, for several years, a journalist in America. Cousin Kate is the most successful of his plays: The Mollusc, which has already been seen for two brief runs in New York, and A Single Man are being produced this year by Charles Frohman. Mr. Davies has an amusing humor and a gentle use of satire. He was called before the curtain, after the second act of A Single Man, on the opening night of that play at the Empire. Mr. Davies sailed to England, Thursday, on the *Cedric*, in response to a cabled summons announcing the death of his father.

D'ANNUNZIO.—Gabriele d'Annunzio, Jr., son of the Italian dramatist and poet, has accepted an engagement at the Adriana Theatre, the leading playhouse in Rome. The young man has recently graduated from a college in France, where he has made his home. He was offered a part in the company producing his father's San Sebastian in Paris, but declined on the ground that he wished to earn his laurels without trading on his father's name. He is inscribed at the Dramatic Conservatoire in Paris, and will appear there in a leading dramatic company.

ALT.—Natalie Alt, who is appearing to such advantage in The Fascinating Widow at the Liberty, is a New York girl. She has been seen here in Little Nemo and Jumping Jupiter, and is graciously remembered as the one bright spot in that fatal performance of the London Follies, last Spring. Miss Alt is a graduate of the Metropolitan Opera School, and possesses a soprano voice, remarkable among light opera singers.

COUNTISS.—Cathrine Countiss has begun her season so brilliantly in The White Sister that her managers have decided to star her next year in a new play. This will be welcome news to the large number of friends she has among the dramatic profession. She is being supported by an unusually fine company. At her recent opening in Jersey City, Mr. and Mrs. Robert Hilliard, May Robson and many other prominent professional people attended to applaud her performance.

THE DRAMA PLAYERS.

The Shuberts have announced that they are to be business managers for the Drama Players who are to play for ten weeks at the Lyric Theatre in Chicago, under the auspices of the Chicago Theatre Society. Mrs. Harold McCormick is the President of the society; Ira Nelson Morris is Vice-President; Frank Logan, the Treasurer, and Hamlin Garland is the Secretary. The Board of Directors includes these four and also Jane Addams, H. Chatfield-Taylor, Lorado Taft, Arthur Bissell and J. C. Schaeffer. The company, which is directed by Donald Robertson, consists of Hedwig Reicher, Herbert Kelcey, Effie Shannon, Edward Emery, Charlotte Granville, Sheldon Lewis, Fred Eric, Mrs. Eric, James Cooley, Anna Titus, Rene Kelly, Hylton Allen, Barbara Hall, Caroline Oden, Olive Garnett, and Frank Hardin.

Ten plays will be given this year, of which seven have been announced: Le Bourgeois Gentilhomme, by Moliere, translated by Curtis Hidden Paige; The Coffee House, by Goldoni, translated by Henry Fuller and H. Chatfield-Taylor; The Thunderbolt, by Pinero; The Stronger, by Giacosa; The Lady From the Sea, by Ibsen; The Tribune by Paul Bourget; and The Voysey Inheritance, by Granville Barker.

Besides the Chicago engagement, the Drama Players will appear for six weeks in New York, three weeks in St. Louis, two in Kansas City, one week each in Baltimore, Washington, Cincinnati, Indianapolis, Cleveland, Detroit, Minneapolis, and Milwaukee, and half a week in Omaha and Topeka. The opening performance is in Baltimore on Oct. 30.

DAMROSCH-IRWIN OPERA.

Walter Damrosch has composed a comic-opera called The Dove of Peace, at his summer home at Westport, Lake Champlain. Wallace Irwin is the librettist, and Mr. Damrosch says it is the best comic opera book since Gilbert's The Mikado.

Mr. Damrosch is known generally as an orchestral conductor and the composer of "Danny Deever." He has written a grand opera, The Scarlet Letter, produced several years ago in New York, and a "Manila Te Deum," an outcome of the Spanish War. This is his first light opera effort, and contains twenty-four musical numbers. The scene is laid in America and the Island of Guam, during the late Spanish War.

Wallace Irwin is famous as a short-story writer, and has been for some time an important contributor to the Saturday Evening Post.

COMMONWEALTH ORCHESTRA.

The initial performance of the Commonwealth Orchestra was given at the Armory of the 69th Infantry on Sept. 17, under the direction of Julius Hopp. Ross Jungnuickel conducted. The program consisted of Grand Processional March from The Queen of Sheba, C. Goldmark: Unfinished Symphony, Franz Schubert; Prologue to Pagliacci, R. Leoncavello, Ashley Ropps; Cosatschoque, A. Dargomijsky; Norwegian Rhapsody, No. 3, J. S. Svendson; Adagio from String Quartett, op. 11, P. Tschaikowsky; Aria from La Reine da Saba, C. Gounod, Mme. Velleri; Cloister Scene, "Kammenoi S. Ostrow," A. Rubenstein; Overture Rienzi, Richard Wagner.

GOSSIP OF THE TOWN.

May Robson, in collaboration with Charles T. Dazey, has completed the new play in which she is to appear this season. It is a comedy called Three Lights, and deals in a humorous way with the subject of heredity. Miss Robson's company will include Jack Storey, Paul Decker, George Hall, C. C. Gwynne, Eugene Ordway, John Rowe, Faye Cusick, Lotta Blake, Belle Starr, Lenore Phelps and Elenore Flowers.

A Tragedy of the People is the sub-title of Faith and Home, which the German Emperor has proclaimed to be the "finest drama since Goethe" and for which the author, Karl Schoenherr, will probably receive the Schiller prize, the most coveted of German literary awards.

A marble bust of Harry Lauder has been placed on exhibition in the Royal Academy in England. It is the first time that the likeness of a variety artist has been seen in that institution. Lauder will appear at the Manhattan Opera House for the week commencing Oct. 9.

Margaret Illington will shortly be seen in the West in a play by Lee Arthur, Van Allen's Wife. It was produced two years ago in London, Fannie Ward playing the title role, but was not successful.

White, N. Y. Orrin Johnson Thomas Tobin, Jr. Sidney Greenstreet Ona Waldrop

SCENE FROM "SPEED," AT THE COMEDY THEATRE

Edwin Jessup finds Billy Podmore Flirting with Victoria

THE OPENING LONDON SEASON

September Dates—Romeo and Juliet—The Concert—The Ogre—Macbeth.

LONDON, Sept. 11.—Romeo and Juliet opened on Sept. 2, at the New Theatre. It was followed on Sept. 5 by another Shakespearean revival, Macbeth, at His Majesty's. Then come The Great Name on the seventh at the Prince of Wales', The Ogre on the eleventh at the St. James's, The Perplexed Husband on the twelfth at Wyndham's, the Drury Lane spectacle on the fourteenth, the Monckton and Talbot musical comedy on the same night at the Shaftesbury, Married by Degrees on the sixteenth at the Court, Bonita on the twenty-third at the Queen's, and Rip on the twenty-fifth at the Playhouse. At the Globe, a new producer will present the English version of Les Moulins Qui Chantent, the original of which is by Frantz Fonson and Fernand Wicheler, to music by Arthur van Oost. The translation is by Leslie Stiles and Louis Hellier. It will open probably on Oct. 3. Previously, the Globe will be occupied by a company of Brussels actors in Le Mariage de Mlle. Beuleman's, a comedy by the authors of Les Moulins Qui Chantent. John Galsworthy's new play, The Pigeon, will be produced at the Royalty by Vedrenne and Eadie. Hall Caine's new play, The Quality of Mercy, was tried out at Manchester, on Sept. 4. This is Mr. Caine's first attempt at telling a story in dramatic form before it has been done as a novel. The cast includes Thomas Holding, Alfred S. Barber, Douglas Munro, Cecil Bevan, Hilda Dick, and Eille Norwood.

Romeo and Juliet, as was to be expected, was an interesting entertainment. Phyllis Neilson-Terry, as Juliet, Vernon Steele as Romeo, and Louis Calvert as Mercutio, were supported by Frederic Warlock, William Devereux, Henry C. Hewitt, John Beamish, Alfred Brydone, Arthur Hare, James Berry, J. Fisher White, E. Stuart Vinden, Frederick Sargent, Ivan Berlyn, Gordon Gay, Evelyn Shaw, Lena Halliday, and Rosina Filippi. When one considers the list of famous Juliets—Adelaide Neilson, Mary Robinson, Fanny Kemble, Mrs. Kendal, Ellen Terry, Mrs. Patrick Campbell, Kate Terry, Mme. Modjeska, and Mary Anderson—he sees that any newcomer is entering the arena where she can use every ounce of personality and every one of her gifts. Miss Neilson-Terry is eighteen years old, and it is generally believed that although the Shakespearean heroine was three or four years younger, no actress can do justice to the role until she is too old to look the part. Miss Neilson-Terry is of commanding height, like her father and her mother, and of unusual beauty. Furthermore, she has the genuine dramatic instinct, and whatever she undertakes, is done with dignity and taste. Her father's Mercuito is well-known to theatregoers, and though it was as delightful as ever, there is little to add to his established record. The whole performance of Romeo and Juliet was staged with much grace.

The Concert, with which Charles Frohman opened the season at the Duke of York's on Aug. 28, does not seem to have repeated the instantaneous success it achieved in New York. For all that, the comedy is admittedly clever and it is capably done by the principals, Henry Ainley, Irene Vanbrugh, Charles Bryant, May Blayney, G. W. Anson, and Florence Edney. Mr. Ainley played very spiritedly, possibly more so than necessity demanded, but his characterization of Gabor Arany was consistent and well rounded. Irene Vanbrugh worked with her usual sympathetic artistry which shows its genuine worth in her complete ease. May Blayney was excellently cast as the flighty Flora Dallas, and Charles Bryant gave a thoroughly interesting impersonation of the rather phlegmatic Dr. Dallas. The sentimental Miss Merk was delightfully handled by Miss Edney, and G. W. Anson touched off his comic situations in the second act with great efficiency. The subject of The Concert does not appeal to the English public as an absorbing theme, so the run of the play may be abridged by that fact, despite the satisfactory acting and production.

H. Walter Barnett, London, Eng.

HENRY ARTHUR JONES

The cast of The Ogre includes Sir George Alexander, Kate Cutler, Gladys Cooper, Iris Hawkins, Miss Leverett, Miss Ricimer, A. E. Matthews, C. M. Hallard, Sydney Valentine, Owen Nares, Arthur Royston, and E. Vivian Reynolds. Henry Arthur Jones, the author, tells a story not too new, but tells it with his customary ease and grace. The ogre, having neglected his domestic affairs in order to make money, allows his second wife and his children to manage their personal affairs in an extravagant manner until business reverses necessitate economies which they are ill fitted to observe. By the time he has taught them a little sense, his interrupted income resumes its prosperous flow and everything ends as happily as the matinee girl could desire. The play takes rank among the numerous offerings which amuse harmlessly, but do not penetrate very far beneath the surface. Mr. Jones is too experienced a hand to turn out amateurish work, but The Ogre was not written in an inspired moment. It has the advantage of being played by Sir George Alexander and a competent company who know their business. Kate Cutler and A. E. Matthews provide the best auxiliary entertainment. There is no reason why The Ogre should not make a respectable record for itself, and there is no reason why it should do more.

Sir Herbert Tree has apparently hit upon an almost inexhaustible mine in his scenic Shakespeare. Macbeth at His Majesty's, no less gorgeous than preceding revivals, should by all the laws of analogy, run through the season, for the tragedy has been staged with much ingenuity. Macbeth is represented logically as a brave but superstitious warrior, an entirely comprehensible characterization, although not the best that Sir Herbert has done. Arthur Bourchier plays the doughty Macduff with spirit, and his wife, Violet Vanbrugh, makes Lady Macbeth a sensitive as well as a forceful woman. All the weird and spectral episodes are emphasized to give a striking atmosphere to the production, ghosts, witches, and apparitions appearing in profusion. JASPER.

PLAYS OF THE WEEK

CRITERION—PASSERS-BY.

Play in four acts, by Haddon Chambers. Produced on Sept. 14, by Charles Frohman.

Mr. Peter Waverton ..... Richard Bennett
Pine ..... Julian Royce
"Nighty" ..... A. G. Andrews
Samuel Burns ..... Ernest Lawford
Margaret Summers ..... Louise Rutter
The Lady Hurley ..... Ivy Hertzog
Miss Beatrice Dainton ..... Rosalie Toller
Little Peter ..... Master Smith

Broadway may breathe freely, for at length a real play has achieved real success. Passers-By came all the way from London, and it is welcome on our shores, for it tells a genuinely absorbing story with real dramatic artistry, it is finely staged, and is excellently acted. Whatever misgiving one may feel at trans-Atlantic successes fades at the rise of the curtain.

When a man who is engaged to a lovable girl, is suddenly confronted by another girl whom he adored six years before and by his own little boy, how shall he act when he wishes to be honorable and both the young women love him as much as he loves them? In this case, Peter Waverton hesitated about breaking to Beatrice Dainton the story of his earlier liaison with Margaret Summers, partly because he didn't know how to tell her and partly because he thought Margaret no longer cared for him. Consequently Beatrice, finding it out by accident, became mistress of the situation, and being a wonderful woman, she reunited the two and sacrificed herself to her sense of honor and to her love.

It is good to think that the world holds many women like Beatrice, who can face realities with such poise and who can see the proper solution of such a dilemma. Though we see Beatrice only at her noblest, it is a human nobility, for therein lies the theme of the play. We are all human. So said the philosophical "Nighty," and his contention was proved by the deeds of Samuel Burns, who "wasn't no workman," as well as by the scornful Pine who considered the beggar "a hominous creature." The theme and the characterisations no less than the fresh situations and the play of comedy and pathos entitle the drama to the distinction it has won.

Nor does the performance of the company lag behind. A more difficult and in some ways more thankless role Richard Bennett has never essayed, for Peter Waverton was a plaything of fate. Peter suffered perhaps, but not so much as the two women whom he involved in trouble. Although the part would not rouse sympathy, Mr. Bennett gives it the magic touch. One can hardly imagine a more perfect rendering of the difficult scene in which Peter learns that he has a son. After that almost speechless expression of wonder, one accepts as a matter of course his delicacy and his keen perception through the other acts.

It is unnecessary and practically impossible to pick flaws in the work of Julian Royce and Ernest Lawford. Mr. Lawford simply was the mendicant who wanted to be left alone, the simple mind who instantly established a freemasonry with little Peter, the crafty beggar who would impose on his benefactor. He took almost without thanks the gratuities that Peter showered on him. Julian Royce developed the typical servant into an individual by his various attitudes toward those surrounding him submission to his employer, equality to "Nighty," contempt for Burns, alacrity to Margaret, questioning obedience to Beatrice. In a less interesting role, A. G. Andrews did not lack picturesque qualities, though his English accent was not so convincing as it might have been. His work was so far above average acting, however, that he would shine in a less brilliant cast. Master Smith justified the pride of Peter and Margaret.

Louise Rutter and Rosalie Toller, were undoubtedly the surprises of the evening, because Miss Rutter never attacked a more difficult role, and Miss Toller never played with more brilliancy. As Margaret Summers has to furnish all the tears of the drama, she runs some danger of getting soggy with her lachrymose emotions. Louise Rutter avoided this with conspicuous success. Perhaps at times she lacked a fraction of power, and certainly she did not look as if she had suffered poignantly, but her one attitude and look of pride, when little Peter smiled, more than balanced her deficiencies. The most beautiful part in the drama, because it displays heroic martyrdom, fell to Rosalie Toller, who created of Beatrice Dainton one of the most resplendent characters on our recent stage. The aggressive, obstinate Lady Hurley was no less convincingly played by Ivy Hertzog.

Passers-By will be written high in the theatrical annals of the year 1911-12, and later rivals who climb above it have no negligible task before them.

WEBER'S—A MAN OF HONOR.

Play in three acts by Isaac Landman. Produced on Sept. 14 by Joe Weber.

Judge Amos Kingsley ..... Edmund Breese
Richard Kingsley ..... Hans Robert
Geraldine Kingsley ..... Muriel Starr
Porter Kingsley ..... Ben Johnson
Sylvia Kingsley ..... Fay Wallace
William Price ..... Ralph Delmore
Burton Wills ..... Edward H. Robins
Court Attendant ..... Hermann Korn

A Man of Honor is the first play which Isaac Landman has written; as acted at Weber's, it reveals qualities generally characteristic of the young playwright. It bristles with virility and yet every character in it is softened by a humanity which makes the types ring true. They look at their problem from their own points of view, which is the only natural one, and they are not swayed by false emotion. Although they are persons of higher ideals, when their human sympathies are called on, the ideal must yield to love. In the play we are witnessing the most intimate and vital life of real people.

Three forces converge at the opening of the play, and enclose Amos Kingsley. He is a successful judge of Butte, Montana, and is about to receive the nomination for governor. The Consolidated, an unscrupulous mining corporation, is about to be broken up by an old, so-called apex law, which places the ownership of mines on the man on whose property the veins of the mine come to the surface. A young lawyer, Burton Wills, whose father had been ruined years before by the Consolidated, owns the land, which gives him the drop on the corporation, and he is determined to push his claim relentlessly. Judge Kingsley's son has been misusing the funds of the mining company, and the lawyer who is fighting the cause of the corporation holds this over the Judge's head to bribe him to give a decision in his favor. When his son and daughter try to prevail on the Judge to save the son, he has nothing but rebuke for them for their lack of sense of honor. The son turns on him and declares that he has sacrificed everything to his ambition, and that if his son is weak, the blame lies with him who had the molding of the young man's character. This awakens in the Judge the old family love, and after that the son willingly gives himself up to justice. The Consolidated is defeated, the Judge gives up his political aims and the happiness of the family is attained.

The dialogue doesn't always sound natural, but the play is gripping and full of solid stuff. Edmund Breese has a bigger opportunity than has yet been offered him, and the strength and verve of his acting are impressive. Ralph Delmore, as the corporation lawyer, who values his ambitions as tenderly as the Judge does his, was very human, and Ben Johnson did his characteristically excellent work as the brother. The weak son was convincingly portrayed by Hans Robert, while the daughter and her fiancé were done in a conventional way by Muriel Starr and Edward Robins. Fay Wallace was refreshing as the care-free niece.

There is a question, in spite of the undoubted power of the play, whether Americans of the Western type are as demonstrative in their display of emotion as this family of Kingsley's; it makes one wonder if the characters are really not of another and more emotional race. Yet this is what will make the play a success; and the applause that followed the second act, springing from feelings deeply stirred, must have convinced Rabbi Landman that he need not limit his future activities to preaching, as he darkly suggested in his curtain speech.

DALY'S—WHEN SWEET SIXTEEN.

Song play in two acts, book and lyrics by George V. Hobart, music by Victor Herbert. Produced on Sept. 14 by the Everall and Wallach Company.

John Hammond ..... Frank Belcher
Mrs. Hammond ..... Josie Intropidi
Victoria ..... Harriet Standon
Jefferson Todd ..... William Norris
Stanley Morton ..... Roy Purviance
Zeke ..... Harry S. Fern
Gertie Greene ..... Eva Williams
The Laird of Loch Lomond ..... Georgee Ridgwell
Monsieur Beaucaire ..... Arthur Lipson
Eleanor Bradford ..... Mable Mordaunt
Mabel Bradford ..... Belle Taylor
Gridley ..... R. M. Dolliver

Mrs. Hammond, *nouveau riche*, in order to secure a position in society, plans to marry her daughter to a Scotch nobleman; Mr. Hammond would have her wed an old, penurious friend, Jefferson Todd; and the girl choses her own man, Stanley Morton, Todd's secretary. This story is padded sufficiently with amusing characters and tuneful music to make an evening pass pleasantly.

Mrs. Hammond, although memorizing a set of tactics on how to do the correct thing, has her verbose manicure lady attend to her in the living room, while she gorges herself on lachrymose literature. Jefferson Todd has an odd system of finance, tipping the servants with sticks of spearmint gum, and receiving the wages of his secretary himself. He is pursued by a sedulous negro, who is determined to valet him if it costs money—which of course it does. Mrs. Hammond decides to give an *al fresco* performance of As You Like It, and the chorus girls, including one pretty one, appear in John's pine-grove attired in doublet and hose, draped in green cloaks, and at a certain point reveal their symmetrical and otherwise limbs with a "see-what-I-done" air. The rest of the converts rehearse their parts, but give it up and indulge in a long programme of old Victor Herbert favorites, dating from The Wizard of the Nile down to Naughty Marietta. It is quite certain that the audience enjoyed this quite as much as they would have enjoyed the Avon Bard, and as a matter of policy it was very wise. It gave quite a pleasurable thrill to hear "If Only You Were Mine," "Slumber On," and "I Love You, I Adore You," again, with their sweet memories of Alice Nielson. Todd becomes convivial with the manicure girl and finally marries her, and things end as they should.

Victor Herbert is such a clever orchestrator that the paucity of real "tuners" is often covered up most effectively. It is worth an evening just to hear his music for this one thing. Perhaps the orchestra drowns out the words sung with a purpose at times, but one would really like to know the drift of the lyrics now and then. "Hearts Are Trumps" and "The Wild Rose" were the most musical of the numbers; "Graft" was a noteworthy song with an eccentric accompaniment, in which a flute did funny things. The entr'acte music showed Herbert's full resources as a *nonpareil* arranger of orchestra music. "Rosalind" made a hit, and "Laughs," closing the first act, showed all the laughs known to man, with a killing grand opera one.

The three singers—and the only three—in the cast are women, and are all equally pleasing. Belle Taylor and Harriet Standon have fine voices which they know how to use, although the burred r's of Miss Standon's "Hearrrts Are Trrrumps" seemed a trifle out of place. Josie Intropidi was a joy. Her "nigger" laugh with the accompanying facial, manual and physical play, and her mimic trombone solo in The Military Band and her Drum Major jugglery, were the funniest things in the play. Eva Williams was amusing, and so were Arthur Lipson, Harry Fern, and William Norris. It seems a shame that more men with singing voices do not go into musical comedy. The field is broad and far-reaching. The book was bright, but New York's sense of humor is somewhat calloused.

PLAYHOUSE—THE RACK.

Play in four acts by Thompson Buchanan. Produced on Sept. 15, by William A. Brady (Ltd.).

Blanche Gordon ..... Katherine Grey
Thomas Gordon ..... Milton Sills
Jack Freeman ..... Conway Tearle
Paula Marsten ..... Louise Kent
Elsie Rutherford ..... Isabel Lee
Margaret Elliston ..... Jane Gail
Louise Freeman ..... Leonore Oakford
Effie MacKenzie ..... Elizabeth H. Van Sell
Agnes Ellsworth ..... Diva Morolda
Gertrude Harrington ..... B. Helen Langford
Gerald Rutherford ..... Richard Sterling
Jimmy Cabot ..... William Conklin
Marshall Ralston ..... Frederick Esmelton
Don MacKenzie ..... A. Romaine Callender
Harriet Kelly ..... Brenda Fowler
Karl Schmidt ..... J. Frankenberg
Patrick Shea ..... Wilton Taylor
Judge Dougherty ..... T. C. Hamilton
District Attorney ..... Joseph Greene
Clerk of the Court ..... Robert A. Wessells
Reporter ..... Edmund Mortimer
Stenographer ..... Paul Weidenfeld
Butler ..... Harry Gwynne

If The Rack does not suit public taste, melodrama might just as well give up the ghost—at least until a new generation arises. Not another New York manager can rival William A. Brady in staging vivid drama of this sort, and in Thompson Buchanan's play he found material after his own heart. The moral of the whole turbulent business is that the leading lady should let the villain severely alone, if she wishes to escape serious trouble.

Blanche Gordon, however, being a breezy Western woman, thought she could take care of herself, and disobeyed her husband's command in order to reconcile Jack Freeman to Louise Freeman, who had left him on account of his notorious affairs. Jack had no desire for such an event and merely used it as a pretext to lure Blanche into a disreputable roadhouse, where she was followed by her husband. Although Jack was able to throw Tom off the trail, Blanche was rescued by Don MacKenzie, whose wife had previously fallen a victim to the seducer's wiles. Tom, who believed Blanche had shot the scoundrel, was indicted for the murder, and Blanche, who believed Tom had committed the murder, was forced to testify against him. When she had been harassed to desperation by the diabolical ingenuity of the prosecuting attorney, she finally declared that she had shot Freeman. At this instant, Don MacKenzie interposed with a timely confession that saved Blanche, and presumably justified himself.

The narrative started on a jump, and with twenty-three *dramatis personæ* behind it (how Mr. Brady likes these big casts!) gained a tremendous velocity before the homestretch was reached. Nor did it tarry to browse by the way. In this celerity lies the only defect to be urged against The Rack: so rapidly does the panorama fly that one has difficulty in distinguishing the figures—particularly Don MacKenzie. At times the animated background obscures the pivotal points of the story.

One or two questions may occur to the spectator. Just why did Don MacKenzie pursue Jack Freeman to Shea's Roadhouse for his belated revenge? How did it happen that Blanche's revolver had been recently fired? The answers, if given, escape the ordinary observer. Otherwise the plot is coherent.

As The Rack is played at top speed, one can expect only the broadest effects; any fragile work would be smashed to atoms. Katherine Grey, in the strenuous

leading role, never dropped a step. Her revolt under the legal torture of the court room fittingly capped her exertions, but it may be recalled that she also had a few moments of telling comedy in the first act. Milton Sills played as steadily through his last big scene with Miss Grey after the murder. Conway Tearle gave the most finished performance of the evening in the role that permitted the greatest finesse.

Most of the other effective roles are what are known as bits: Elisabeth H. Van Sell in her reconciliation, A. Romaine Callender in his confession, Edmund Mortimer in his ineffectual interview, Harry Gwynne in his matter-of-fact business at the telephone, Wilton Taylor in his sly manoeuvres at the roadhouse, and Joseph Greene in his conduct of the prosecution. What social wrong Thompson Buchanan attempts to right is indicated by the frightful grilling of the witness in court, and it was forcefully presented and performed.

CENTURY—THE BLUE BIRD.

Play in eleven scenes by Maurice Maeterlinck. Revived by George C. Tyler on Sept. 15.

Mummy Tyl ..... Ethel Brandon
Daddy Tyl ..... Charles Hampden
Tyltyl ..... Burford Hampden
Mytyl ..... Claribel Campbell
Fairy Berylune ..... Alice Butler
Bread ..... John Sutherland
Fire ..... Maurice Husik
Tylo, the dog ..... W. H. Denny
Tylette, the cat ..... Cecil Yapp
Water ..... Gwendolyn Valentine
Milk ..... Merle Maddern
Sugar ..... George Sylvester
Light ..... Helen Lackaye
Granny Tyl ..... Ethel Brandon
Gaffer Tyl ..... Doré Davidson
The Tyl Brothers and Sisters .. Bessie Bishop, Georgie May Fursman, Winifred Hampton, William H. Davis, David Ross, Emmett Hampton.
The Boy Lover ..... Ruth Boyce
The Girl Lover ..... Dorothy Davis
The Blue Child ..... Winifred Hampton
The Unborn Tyl ..... Emmett Hampton
The Hero Child ..... Lillian Ross
Time ..... Doré Davidson
Night ..... Harriet Sterling
Cold-in-Head ..... Bertha Donn
Happiness of Being Well ..... Margaret Fairleigh
The Joy of Maternal Love ..... Ethel Brandon
Neighbor Berlingot ..... Alice Butler
Neighbor Berlingot's Little Daughter .... Dorothy Wolfe

With the same splendid contempt for expense and the same fine regard for good taste, together with every detail of the stage management in keeping with the manifold requirements that characterised its earlier production at this theatre, this dazzlingly beautiful, fantastic fairy play dedicated and nested at this remodeled and renamed playhouse last Friday evening. A large and fashionable audience punctuated the performance with sincere applause and during the intermission viewed the many changes that had been made in the theatre during the Summer.

One is quite willing to believe in fairies and all impossible things in order fully to enjoy The Blue Bird, the elusive feathery thing that stands for happiness, and in quest of which the woodchopper's children, Tyltyl and Mytyl wander through eleven beautiful scenes. Some slight changes and additional features have been made in this newest presentation. The Land of Happiness has been retained and the Palace of Night has been transposed so as to follow The Land of the Future.

Burford Hampden, who made his American debut on this occasion, and Claribel Campbell gave striking performances in the juvenile roles, always sustaining the parts with a naturalness and subtle sweetness that were inimitable. Cecil Yapp returned with laurels worthily won in former presentations of this play. W. H. Denny refrained from exaggeration in barking his loyalty to his master and his hatred to the cat. Helen Lackaye in the role of Light lent the part much charm and had fair opportunities of distinguishing herself. Alice Butler was most gratifying in an able and excellent performance. Ethel Brandon was successful in a sympathetic interpretation, and Maurice Husik acted with fiery abandon and nicety of detail. Merle Maddern made her part stand out clearly as an individual and artistic interpretation. Doré Davidson showed his versatility to a marked extent, and Harriet Sterling as Night was seen to excellent advantage. The minutest person in the play had his distinct place in the general design and all combined their efforts in a perfect ensemble.

BIJOU—MODERN MARRIAGE.

Comedy in three acts, by Harrison Rhodes. Produced by Cyril Scott on Sept. 16.

Nelson Fairchild ..... Henry Dodd
Thomas, footman ..... John Rogers
Perkins, butler ..... Henry Dornton
Mrs. Gibson ..... Loretta Wells
Fanny Thornton ..... Olive May
Maisie Clifford ..... Rene Kelly
William Clifford ..... Percy Ames
Howard Elliot ..... A. Hylton Allen
Max Fisher ..... Albert Gran
Victoria Fairchild ..... Emily Stevens
Mrs. Van Orten ..... Catherine Calhoun
Cornelius Allen ..... Cyril Scott
Alice Woods ..... Edna McClure
Maria Tucker White ..... Margaret Seddon

Modern Marriage is evidently not fated for a run of any magnitude, nor will it materially affect the suffrage question, although it contains much clever satire on the foibles of up-to-date women.

If she wanted to run the course of freedom which she had mapped out for herself, Victoria Fairchild should never have matched herself with a lawyer, for with the ready duplicity of his kind, Cornelius Allen tricked her into marrying him, into being reconciled to him, and into loving him. The first trick consisted in posing as the author of "Modern Marriage," an advanced tract on married women's rights which was really written by a spinster of fifty. The second trick consisted in making her jealous of the author. The third was simply the cumulative effect of his ardent love. This narrative is contrasted with the love affairs of Victoria's sister Maisie, who spends her time in a scramble to keep up with the latest wrinkle in conjugal relationship.

Although the idea sounds suitable for light comedy, and although Harrison Rhodes has treated it humorously, the only act which had much effect on the audience was the second. Frequently the laughs there were won by the innuendo of doubtful advisability. This act also was the only one which was played with sufficient celerity, for Cyril Scott and Emily Stevens had most of the act to themselves.

Mr. Scott is a talented actor, with many devices at his fingers' tips for catching laughs. Through the first two acts he pursued his individual methods with success. Miss Stevens, by her quick speech, her mobility of expression and her significant gestures, developed the comedy with commendable intelligence and surety. Some of the others had their moments—notably Catherine Calhoun, Loretta Wells, Olive May, and Margaret Seddon. Miss Seddon was the only one in the last act who did not appear as if she had given up the fight. Her characterization of the hesitant authoress was a delightful bit of delicate humor.

The Bijou Theatre, however, has not yet laid the ghost of the hoodoo which hung about it last year.

WALLACK'S—DISRAELI.

Play in four acts, by Louis N. Parker. Produced by Liebler and Company on Sept. 18.

The Duke of Glastonbury ..... Charles Carey
The Duchess of Glastonbury ..... Lelia Repton
Adolphus, Viscount Cudworth ..... J. R. Torrens
Lady Cudworth ..... Frances Reeve
Lord Brooke, of Brookehill ..... Guy Cunningham
Lady Brooke ..... Marie R. Quinn
Lady Clarissa Pevensey ..... Elsie Leslie
Charles, Viscount Deeford ..... Ian MacLaren
The Rt. Hon. Benjamin Disraeli ..... George Arliss
Lady Beaconsfield ..... Marguerite St. John
Mrs. Noel Travers ..... Margaret Dale
Sir Michael Probert, Bart ..... Herbert Standing
Mr. Hugh Meyers ..... Oscar Ayde
Mr. Lumley Foljambe ..... Alexander Calvert
Butler ..... Harry Chessman
Footman ..... Rutherford Herman
Rascot ..... Douglas Ross
Potter ..... St. Clair Bayfield
Flooks ..... W. Mayne Lynton
A Clerk ..... Dudley Digges

A year ago Louis N. Parker was called before the curtain on the opening night of Pomander Walk, at Wallack's Theatre, and now history has repeated that episode upon the opening of Disraeli, which was cordially received by the numerous friends of the author, the star, and the cast.

In his new play Mr. Parker has set forth the more or less imaginary intrigues surrounding the purchase of the Suez Canal by England from the Khedive of Egypt. The counterplot of Mrs. Noel Travers and her husband, Lumley Foljambe, in the interests of Russia, consisted in spying on the English Prime Minister and in reducing to bankruptcy the Hugh Meyers firm, whose financial backing was essential to the purchase. Disraeli met this by bluffing Michael Probert into giving the co-operation of the Bank of England. The final act is devoted to a distribution of ribbons and titles and to reuniting Viscount Deeford, who engineered the actual purchase, to Lady Clarissa Pevensey.

Even without the explanatory note it is easy to see that the author was concerned chiefly in presenting the character of Benjamin Disraeli and a picture of his times. In doing this he has produced a curious cross between the ancient chronicle play and the drama of intrigue, of which Diplomacy remains the shining example. Most of the intrigue is confined to the second and third acts, which set forth Disraeli's diplomatic methods in compassing his own designs and in frustrating his enemies. The first, and more particularly the fourth acts, are as pure examples of the chronicle writing as one will find even in Elizabethan literature, for the incidents are related more by chronology than by any other bond.

From this, however, Mr. Parker has evoked the character that he sought to portray, and with the help of painstaking work by the actors he has created a play full of decided intellectual interest. Although he has not neglected dramatic effectiveness, it is subordinate to historical appeal as far as expediency permits.

No other actor on our stage is so superlatively qualified for such a role as George Arliss. His make-up was a triumph, and his assumption of Disraeli's mannerisms was as complete as his own personality allowed. Badgered by jealousy, fettered by prejudice, Benjamin Disraeli maintained his equanimity, sustained by the loyalty of Lady Beaconsfield as well as by his own determination. Although the real leader of the Tories did not divulge his schemes to a mere schoolgirl like Clarissa Pevensey, the episode was useful in the play in exhibiting the transitions from care to gayety, of which he was capable. His persistency in affairs of empire found its contrast in his affections in personal matters. Throughout Mr. Arliss portrayed him as a man of susceptibility, refinement, shrewdness, wit, and resolution.

Mr. Arliss was fortunate in being supported by a cast that played with notable ease and certainty. Without too much of a strain on the spectators' credulity, Ian MacLaren turned Viscount Deeford from a priggish idealist into a practical man of affairs. Elsie Leslie was always a vision of delight, although her parting from the hero sounded no great emotional depth. Marguerite St. John gave actual being to the beautiful Lady Beaconsfield, who rose from her sick bed to attend her husband's reception in order that he need not worry about her health. Margaret Dale donned the green gown of the lady conspirator and played a conventional role quite as well as its limitations allowed. Alexander Calvert, Oscar Ayde, and Herbert Standing also deserve mention for careful work. Charles Carey and Lelia Repton doubtless did well in the opening scene, although they were rather obscured under the deluge of other unidentified actors and actresses at that point.

CASINO—THE KISS WALTZ.

A Viennese operetta in two acts; music by C. M. Ziehrer; lyrics by Matthew Woodward; American version by Edgar Smith. Produced by Sam S. and Lee Shubert, on Sept. 18.

Count Arthur Wildenberg ..... William Pruette
Jenny, Countess Wildenberg ..... Elsa Ryan
Nella, Baroness von Bernau ..... Flora Zabelle
Guido Spini ..... Robert Warwick
Leopold Fuhringer ..... Charles Bigelow
Kathi ..... Eva Davenport
Antschi ..... Adele Rowland
Paul von Gervais ..... Martin Brown
Marquis Roget ..... George Paunecefort
Brailsard ..... Robert Milliken
Jacques ..... Oscar Schwarz
Lady Helene ..... Lillian Wiggins
Mlle. Florine ..... Olga Hempstone
Lady Henrietta ..... Mae Allen
Madame Ritzi ..... Mildred Manners
An American Girl ..... Ethel Weir

The most gorgeous and brilliant of the musical entertainments so far this season came to the Casino Monday night. The Kiss Waltz is a riot of sensuous beauty and is remarkable for lacking the stupidity characteristic of so many of the other pieces of its kind now running. With the display of the wonderfully pretty women in this latest product from Vienna, the question of where the handsome choruses are is solved; the management seems to have cornered them all in this production.

If one reads the plot in an advance notice of the piece, one may get something out of it, but it will take superhuman imagination, as well as concentration, to understand it during the play. It simply eludes you, and is justified in doing so, because a plot has no place in an operetta. The interest is wholly for the superficial, and there is no sense in dribbling on about the lack of story. There is a man who writes waltzes, and he is the idol of all the women, including the flirtatious wife of a count. He loves the Baroness von Bernau, and gets into some mix-up over a waltz he has composed; there is a good deal said about "tootsie," and one gathers that the baroness has been testing his fidelity by disguising herself, and when she finds him true the big finale comes. Not that all this occupies your mind for an instant; you think merely of the singing, the dancing, the ravishing costumes, and Eva Davenport.

Like all Viennese operas, this one has a waltz, which for the life of you you can't recall, except that Flora Zabelle danced it beautifully with Robert Warwick. The music is pleasing, but the number containing the finest music, "Temperament," received the least applause from the audience. It was in this number that Miss Zabelle's velvety voice melted on the ear most entrancingly. It ranks with the very few luscious voices on the stage to-day. Robert Warwick, as everybody knows, is no vocalist, but he has improved; his voice has some quality, but it doesn't carry it all. He needed stage management badly when he tried to fake on the violin.

Martin Brown disported in company with Elsa Ryan and Adele Rowland in a voco-acrobatico-dancing trio which wasn't the most modest thing conceivable, but which made a great hit all the same. Mr. Brown, though painful as a comedian, is a remarkable manipulator of his body, and has a leap worthy of Mordkin. William Pruette did some work in the second act with Elsa Ryan reminiscent of good old provincial amateur days—and there is nothing worse. But Elsa Ryan's aim in crowning Anna Held, who sat in the front row, with a wreath used in the eighth encore of the trio, was a feat which pardons her everything else. Charles Bigelow and Eva Davenport, as the ex-coachman and his "elevatin'" wife—a Mrs. Malaprop brought up to date— were as unique as ever. But when the gorgeously plumed female creatures comprising the chorus burst forth in speech or in song, it was like the wildest of several goose farms let loose.

STILL ANOTHER THEATRE.

Another New York theatre is projected. It will be on Forty-eighth Street, just west of Broadway, and will be the thirty-second playhouse to be built in the vicinity of Long Acre Square. The property is at 220 to 228 and comprises a plot 100 x 100. It was bought from the West Forty-eighth Street Realty Company by a theatrical man whose identity could not be learned yesterday. The deal was negotiated by Franklin T. Seaman, who said that his client, who is a well-known theatrical promoter, plans to erect on the plot a theatre of a unique character that will cost about $500,000. Plans have been submitted by several architects, but as yet no selection has been made for the site, which is covered by five old-fashioned dwellings; it is said a price close to $250,000 was paid. The proposed theatre is the eleventh showhouse either planned or built in the parallelogram formed by Sixth and Eighth avenues, Forty-third and Fiftieth streets, in the last twelve months.

PROFESSIONAL DOINGS

James Decker has retired from his position as head of the booking department of the Shuberts.

Fritz Leiber, leading man with Robert Mantell in Shakespearean repertoire, gained his first public success as an orator, winning the oratorical contest in Chicago, when sixteen years of age. It was this accomplishment that turned his attention towards the stage.

Several officers of the Chinese battleship Hai-Chi, attended the juvenile performance of Pinafore, Friday afternoon.

William Elliott, who is to become a producing manager in conjunction with David Belasco, from more than two hundred plays submitted has chosen six that are exceptionally promising. At least two, and possibly three of these will be produced by Mr. Belasco and Mr. Elliott after the holidays. An interesting and significant fact is that every play submitted, was by an American author.

Valerie Bergere, the vaudeville artist, has returned to New York to direct the production of several new playlets which have come under her direction. She is to offer a revival of His Japanese Wife, Billie's First Love, Carmen, A Bowery Camille and her latest successful playlet Judgment, which is to be elaborated and made into a four act drama, later in the season.

Anna Cleveland is organizing a company to present in vaudeville the second act from The Other Woman, in which she appeared with Blanch Walsh last season.

Governor Wilson of New Jersey and Governor Plaisted of Maine, attended the performance of the Music Revue of 1911 at the Winter Garden, Saturday night.

Amelia Summerville, who was last seen on Broadway with San Bernard and who has been lecturing on "beauty" for the past several months, has returned to the city and is to appear first for a limited vaudeville engagement, after which she will accept a production engagement.

Maclyn Arbuckle will return to New York in January. His new play will be a dramatic version of "Col. Todhunter of Missouri," and is being arranged by Mr. Arbuckle himself and Holman F. Day, the novelist and poet.

Grace Griswold, now appearing as Mrs. Patschen in Over Night has secured the lyceum rights to Everywoman, and will give a number of readings from that play during the season

Rhea Bacon started out last week to play the lead with James C. Bancroft in The Private Secretary, which has a long booking in Canada after several stands in New England. Mr. Bancroft has played in this comedy many times in the English provinces. Miss Bacon, who was a member of the New Theatre company, is a graceful young actress with a studious habit that augers well for her future.

The members of the Everywoman company, now playing at the Lyric, went aboard the receiving ship Hancock last Thursday at the invitation of the Rev. Father Gleason, chaplain of the Brooklyn Navy Yard.

Harry Lauder will give a command performance before the English royal family on the eve of his departure for America.

Richard Stanton, of The Girl and the Tramp company D, is now stage manager of the company.

Kerry Mills is the composer of the music of Julian Eltinge's comedy The Fascinating Widow, now playing at the Liberty Theatre.

Harry J. Ridings, general manager for Henry W. Savage, resigned from his post last Monday. Mr. Ridings is on the verge of a nervous breakdown. His successor has not been appointed, but Arthur Finney is filling the position temporarily.

Jeanette Dix, who appeared last year in The Blue Bird and The Piper, at the New Theatre, is to be with Robert Mantell this season.

It has become known that Jameson Finney, who lost his life in the Hotel Carlton fire, London, Aug. 9, secretly married Emily D. Jex, on July 12. Miss Jex is the wealthy daughter of Mrs. Josiah P. Jex, and lives, when in America, at the Hotel Plaza. It was at her request that Ada Dwyer, the executrix of Mr. Finney's estate, made the marriage public last Thursday.

Charles J. Lammers and Katheryn Gorman are playing with the Gagnon-Pollock Stock Company at the Lyric Theatre, New Orleans.

Edward J. Ader, the well-known Chicago theatrical lawyer, has returned from his European trip and is back at his Chicago office.

Herbert Ayling has filed a petition in bankruptcy, with liabilities at $1,932 and assets at $250. Among the creditors are Gus Frohman, $223; John Drew, $50; Cyril Scott, $100; Winchell Smith, $50; John Mason, $10; Frank Daniels, $10; William Jefferson, Jr., $5, and R. Clifton, $400 rent.

It is reported that Victor Hollander, the composer, will settle in this country to write comic operas for Frazee and Lederer. Herr Hollander writes the annual musical review for the Metropol Theatre, Berlin; and one of his recent popular scores was Sumurun, a wordless play by Frederick Freksa.

Adelaide French is being featured in Madame X., at present touring the Maritime Provinces. Miss French has previously been leading woman with The Wolf, The Third Degree, and The Mummy and the Humming Bird. She is to return to Halifax for a three day's engagement before coming back to the United States, about Oct. 1.

Rita Fornia, of the Metropolitan Opera Company, and Jane Osborne-Hannah of the Chicago Company, have returned from Europe.

Sammy Ronan, who played Silvers Mason in George Ade's Just Out of College last season, has returned to vaudeville, and is doing a new single act.

Robert Hichens, author of The Garden of Allah, sailed from England, Saturday, to assist in the production of his play at the Century Theatre. While he is in this country his latest book, "The Fruit of the Vine," will be published. It is not known whether Mary Anderson Navarro, his collaborator in the dramatization of The Garden of Allah, will come for the opening.

Fay Templeton gave a party to the children in the Juvenile performance of Pinafore on the stage of the Casino Theatre, Friday afternoon, after the performance.

More than two thousand mail orders were received last Tuesday at the box-office for reserved seats for Harry Lauder, who opens at the Manhattan Opera House, Oct. 9.

The Nell Litchfield Trio, will appear on a Lyceum circuit for six months, beginning Sept. 18.

Anna Held returned to New York last Tuesday, after an absence of eighteen months in Paris. She will appear on tour in a few weeks in Miss Innocence, and later will return to New York in a new production.

Efforts by theatrical friends of George Marion, sentenced to die Sept. 28, for the murder of his wife in Wilkes-Barre, Pa., continue to obtain a commutation of his sentence to life imprisonment. He had been manager and advance agent of many popular priced attractions.

John Ryan, with the Barnum and Bailey Circus, was struck by a train last week at Mt. Vernon, Ind. His right hand was badly maimed.

Charles Frohman has returned from Atlantic City, and is in much better health than he has been for several months.

Regina Vicarino, formerly of the Manhattan Opera Company, has been engaged as prima donna with the Bevana Opera Company for a tour of forty weeks on the Pacific Coast, opening at Los Angeles in October.

Sarony, N. Y.

OTIS SKINNER

In Lawrence Barrett's Old Room at the Players' Club, New York. Mr. Skinner will play the picturesque role of Hajj in the forthcoming production of Kismet.

Grace Griswold, the Caroline Patschen with William A. Brady's production of Over Night, has written two new dramatic playlets for vaudeville production. Miss Griswold is the author of a number of sketches that have had long and prosperous runs in vaudeville, notably Billie's First Love and His Japanese Wife, both of which were used for several years by Valerie Bergere. Miss Griswold, in an interview published in Boston, said that she believed the tendency among vaudeville audiences was for dramatic playlets with a strong story, interpreted by competent players. "In the general 'refinement' of vaudeville," Miss Griswold asserts, "a new and intelligent clientele has been built up, and this class demands their favorite amusement, whether done on the dramatic or the vaudeville stage. The appearance of such sterling players as Maclyn Arbuckle, Amelia Bingham, Charles Richman, Valerie Bergere and the great number of recruits from the legitimate stage is evidence of this fact, and that is why I believe the playlet, which shall be a condensed play, with strong situations and written with a due regard for literary effort, will have the call."

Alfred Jackson, the artist and caricaturist, who was one of the first of the "working artists" to join the ranks of the "two-a-day," is to return to vaudeville this Fall. Mr. Jackson has not appeared in public for two years, having devoted his time and talent to commercial art work. His return will be marked by a new and original easel sketch which has been developed from his former sketch.

Lillie Dorn, the Viennese prima donna, who sang her first season at the Hippodrome, is to appear in concert during the present season.

Marion Murray, formerly one of the Murray sisters in vaudeville, is to appear in a musical production this season. It was erroneously stated that Miss Murray was to appear in Over Night.

Nellie Butler, who was a member of Blanche Walsh's company last year, has returned to New York after a Summer spent at Scituate, Mass. She is to appear under the management of Liebler and Company this season. Miss Butler was formerly a member of Charles Frohman's comedy companies, appearing in all of this managers lighter plays for several years.

Eleanor Kent, the prima donna who was last heard in New York as the Princess in The Country Girl at the Herald Square Theatre, is to appear this year in a musical vaudeville sketch. She was seen last year in a vaudeville sketch by Edgar Allan Woolf, Love via Aeroplane, and her success at this time is responsible for her early return to the vaudeville stage.

At a foreclosure sale a few days ago, the Lyceum Theatre of Red Bank, N. J., was sold to Daniel H. Cook who held a second mortgage of $12,000 on the property. The first mortgage, held by Mrs. J. B. Rue, he settled for $6,685. The property is valued at $31,000. It came into existence in 1906 when Fred Frick transformed a canning factory into a theatre.

Mrs. Victor Balfe, daughter of Michael William Balfe and granddaughter of the composer of The Bohemian Girl, is searching for her father who went to London in 1888 to seek a fortune said to have been left him by his mother. The widow of the composer received a competency from the Balfe operas after the death of her husband.

Ralph Kellard, formerly leading man with Rebecca of Sunnybrook Farm, at the Republic Theatre, New York, recently closed as leading man of the Empire Stock Company at the Empire Theatre, Syracuse, N. Y. He has been spending his vacation at "The Ranch," Athol, Mass.

Arthur Thomas, the decorative artist, has finished a painting entitled "Inspiration" which is a feature in the decorations of the New Bushwick Theatre at Broadway and Howard Avenue in Brooklyn, which Percy Williams opened on Sept. 4.

Mildred and Rouclere closed at Halifax, N. S., on Sept. 15, after a tour of the Canadian provinces and islands. Their new season opens on Oct. 5 at Dover, Del., preparatory for a tour to the Pacific Coast. Meantime they will take a short rest at Atlantic City. The new offering includes The Witch, The Automobile Mystery, The Azra Levitation, and Princess Iris.

Beatrice Horsbrugh, a favorite pupil of the great Belgian violinist, Caesare Thomson, is coming to this country in the fall of 1912 for a concert tour.

Clara Cunningham, the soprano from Spokane, Wash., made a successful debut recently in the leading role in La Somnambula in Viterbo, Italy.

Billie Burke, the vaudeville manager, announced recently that he would open the Berkeley Theatre, once noted as Mrs. Osborne's Playhouse, on Oct. 2, for a season of one act plays. The last act of Madame Butterfly will be acted by Mme. Sumiko, the Japanese prima donna.

The Grain of Dust, which Louis Evans Shipman has dramatized for James K. Hackett, was the last story written by the late David Graham Phillips.

Foster's Opera House of Des Moines, Ia., will be replaced by an office building. Mrs. Foster has presented to Manager H. B. Burton, the collection of theatrical photographs acquired by the Opera House in the past two decades.

Ada B. Myer and Robert Algier were married on the stage of the Gaiety Theatre, Pittsburg, at the close of the performance by the Jersey Lilies Burlesque company, of which both are members. It formed the finale of the performance, the ceremony being performed by Rev. J. K. McKee of the Methodist Episcopal Church. A Dutch lunch and an informal reception followed on the stage. Dorothy Hayden was maid of honor, and Melville Hunter was best man.

The Authors' Producing Company will present The Outsiders in October. It is by Charles Klein, author of The Lion and the Mouse, The Gamblers, Maggie Pepper, and other successes.

George Primrose, the minstrel, has decided to make a farewell tour in vaudeville the coming season, playing the United houses. Mr. Primrose will be assisted by Messrs. Murphy and West. He will open in October.

Silver and Friedman.

ISABEL RANDOLPH

With the Vaughan Glaser Co.

NORMAN HACKETT'S NEW PLAY

Norman Hackett began his starring tour under the direction of Stair and Havlin at Toledo, O., on Sept. 10, in his new play Satan Sanderson, dramatized from Hallie Erminie Rives's novel by Kirk Alexander. Generous applause, numerous curtains and many floral tributes testified to the instant success of the new play and Mr. Hackett in the title role. The press verdict of Toledo was unanimous in pronouncing the new venture a genuine success. Stair and Havlin have given it a magnificent production and a large cast of unusual strength, comprising besides the star Florence Rittenhouse, Edna Craig-Randall, Lillian Westner, Welba Lestina, William B. Sams, William H. Pringle, Stewart Robbins, Stanley Allen, C. W. Travis, Harold Matthews, James O'Brien, Burr Caruth, John Lyons, and Leo St. Aubyn. Jessie Bonstelle, the well-known stock star and producer, staged the play and was present at the opening performance, as were also E. D. Stair, the author, and a large party of Detroit people interested in the premiere.

MOUNTFORD SUES

Suit has been filed in the Supreme Court against the Vaudeville Managers' Protective Association to recover $125,000 damages, by Harry Mountford, International Secretary of the White Rats Actors' Union. The complaint alleges that the officers of the association, made up of Percy G. Williams, William Hammerstein, E. F. Albee, and Marcus Loew, and Sime Silverman, publisher of *Variety*, made false and damaging statements about him in that magazine.

Mr. Mountford declares that the articles referred to made it appear that he had misappropriated funds of the White Rats Union in the purchase of his Long Island home and in the use of money expended in the lobby at Albany, while he was endeavoring, the article said, to have a law amended in favor of vaudeville actors.

He states that the allegations are all untrue, and estimates the damage done to him at $125,000.

AGNES ELLIOTT SCOTT.

The picture on right is a good likeness of Agnes Elliott Scott, a young actress now acting in support of Robert Mantell. Miss Scott has had a long experience in the classic drama. For five years she played with Ben Greet, roles as diverse as Beatrice and Lady Macbeth. This is her third year in the Mantell company. During Mrs. Mantell's illness last season, Miss Scott acted all her roles and this season she is playing Ophelia, Desdemona and Julie in Richelieu. Though excelling in the purely poetic drama, Miss Scott is at her best in the more tragic roles of Ophelia and Lady Macbeth.

PICTURES NOT GENUINE.

Fred C. Whitney, the manager, has become involved in a suit for $3,000, which Lyman H. Weeks is trying to collect for several paintings sold to Mr. Whitney, which are unpaid for. In his answer, Mr. Whitney says that the pictures were sold to him as originals, and turned out to be only copies. Justice Pendleton, when asked to set aside the answer and award judgment by default because Mr. Whitney went to Europe during the proceedings, reserved decision.

WOULD REVIVE MAGIC.

Madame Adelaide Herrmann, the magician, is preparing a series of articles to appear in a prominent magazine.

WILLIAM SHAKESPEARE HERE.

William Shakespeare arrived from England last week on the *Majestic*. Mr. Shakespeare is a vocal teacher and authority.

METROPOLITAN SINGERS.

The newspapers are busily engaged in announcing and denying the personnel of attractions at the Metropolitan for the coming winter.

The management of the Metropolitan Opera House has decided not to give over entire evenings to ballet performances, and therefore the Russian Imperial Ballet will not visit this country this year. The dances will be used as heretofore, and will be under the direction of Mordkin. The reason for not making the change is a matter of policy; the Covent Garden experience this Summer has convinced the authorities that too much attention given to the dancers would kill the opera, for which, of course, the house is exclusively intended.

Enrico Caruso is announced for the opening opera, The Girl of the Golden West, and for subsequent performances. With him will sing Emmy Destinn and Pasquale Amato, under the direction of Arturo Toscanini. Other well known names for following operas are Geraldine Farrar, Olive Fremstad, Johanna Gadski, Luisa Tetrazzini who has never before sung at the Metropolitan, and Frieda Hempel, a newcomer from Vienna.

Other sopranos are: Bella Alten, Anna Case, Rita Fornia, Mme. Alma Gluck, Mme. Electra Parks Brownrigg, whose coming season will be her first in New York; Alice Nielson, who will sing most of the season at the Boston Opera House; Inga Oener, Mme. Bernice de Pasquali, Mme. Marie Rappold, Leonora Sparkes, Rosina Van Dyck and Bertha Morena.

The contraltos are Lillia Snelling, Mme. Louise Homer, Helen Mapleson, Margarethe Matzenauer, Jeanne Maubourg, Marie Mattfeld, Henrietta Wakefield and Florence Wickham.

Besides Caruso, the tenors include Pietro Audisio, Angelo Bada, Julius Bayer, Carl Burrian, Hermann Jadlowker, Carl Jorn, Heinrich Hensel, Riccardo Martin, Lambert Murphy, Albert Reiss, Leo Slezak and Dimitri Smirnoff.

The baritones will be Messrs. Pasquale Amato, Bernard Bégué, Giuseppe Campanari, Dinh Gilly, Otto Goritz, Antonio Scotti, Vincenzo Reschiglian, Edoardo Missiano, William Hinshaw and Herman Weil, and the bassos Messrs. Paolo Ananian, Georgeois, Adama Didur, Antonio Pini-Corsi, Marcel Reiner, Putman Griswold, Guilo Rossi, Leon Rothier, B. Millispaugh-Ruysdael, Andrea P. de Segurola and Herbert Witherspoon.

Giuseppe Sturani will take Vittoria Podesti's place as conductor. The conductors re-engaged are Alfred Hertz, Josef Pasterneck, and Arturo Toscanini. The assistant conductors, upon whose shoulders rest much of the work of preparation, are Richard Hagemann, Hans Morgenstern, Francesco Romei, Giulio Setti, Hans Steiner, Fernando Tanara and Willy Tyroler. Mr. Edward Siedle has been retained as technical director; Anton Schertel and Jules Speck as stage managers; Lodovico Viviani and Norbert Zulkes, assistant stage managers; Mikail Mordkin and Lodevico Saracco, ballet masters, and Lionel Mapleson, librarian.

Bangs, N. Y.

AGNES ELLIOTT SCOTT

With the Robert Mantell Co

OPEN AIR PLAYHOUSE AT WESTCHESTER.

Martia Leonard, daughter of Colonel and Mrs. Robert W. Leonard, has built the Brookside Theatre at Westchester, which opened on Sept. 10 with The Treason and Death of Benedict Arnold. This is a symbolical play by John Jay Chapman. In the cast were Ben Greet, Edmund Louden, Martia Leonard, William J. Connolly, and Henry G. Chapman. After an intermission for refreshments, a Colonial minuet was danced. Miss Leonard plans to give a few more afternoons this Autumn.

ENGAGEMENTS

George A. Childs, who has been playing the part of Charley Henderson in The Man on the Box, under the management of Harry P. Brown, has been re-engaged for The Man on the Case, a companion piece to The Man on the Box, by the same author.

John C. Brownell will remain with The Fortune Hunter another season.

William A. Brady's second company in Over Night began its season in Toronto on Sept. 11. The organization includes Madge Kennedy, Jane May, Ada Sterling, Caroline Harris, Thomas B. Emery, Ned A. Sparks, James Ford and others.

Tina Lerner will tour America again this season under the management of Loudon Charlton. On her earlier appearance she made a reputation as a child artist, playing with the Boston Symphony Orchestra and other prominent organizations. During the December engagements in London she will play with the London Symphony under Elgar, the London Philharmonic under Safonoff, with Adolph Brodsky's string quartette at the Royal College of Music, and at the Ballade concerts, besides giving her own recital. She also plays in Russia and in Germany this Winter.

J. H. Lehmberg has been signed by Manager Brennan for The Traitor company.

Jack Tullar has succeeded Ernest Lambart in The Red Rose.

Jane Tarr has been engaged by the Shiller Amusement Company for The House Next Door.

Harrison Grey Fiske has engaged Shelley Hull, Joseph Kilgour, Gladys Hanson, Hattie Russell, Elisabeth Fagan, Edwalyn O'Connell, Helena Van Brugh, and Gilda Varesi for Mrs. Fiske's new comedy, The New Marriage.

The cast for the Western company of The Gamblers includes Paul Everton, J. Palmer Collins, Frank Losee, Edwin Caldwell, Marie Knowles, Nellie C. Haynes, Georgia Snyder, Evelyn Green, and Gertrude Dallas.

Macey Harlan has been lent by A. H. Woods to Henry B. Harris for an important role in The Arab.

Gustav Amberg has engaged Missi Paulet for the Irving Place Theatre.

Guy Bates Post, last season star in The Nigger, has been signed by A. H. Woods to star in The Great Desire, a new play by Edward Charles Carpenter, to open in Detroit on Oct. 30. Mr. Carpenter wrote The Barber of New Orleans, which William Faversham produced three years ago.

Robert B. Graham will appear in Henry W. Savage's production of Little Boy Blue. The play is an adaptation by A. E. Thomas and Edward Paulton, of Henri Berney's Austrian musical success, Lord Piccolo.

The complete company engaged by Woods and Frazee to play in The Master of the House comprises Florence Reed, Amelia Gardner, Helen Reimer, Mary Servoss, Eva Randolph, Cathryn Clark, Ella Rock, Julius Steger, J. Dodson Mitchell, Frank Burbeck, Ralph Morgan, Lawrence Eyre, and Fred G. Hearn. The first production will take place at the Cort Theatre, Chicago.

Blanche Deyo is to be featured in The Echo. She is supported by Caroline Dixon, Bunnee Woods, Grace Belasco, Silence Tower, Marie Sabbott, Franker Woods, Herman Hirschberg, Charles Holly, Ned Randall, Johnny Dyer, and McBride and Cavanaugh.

Maud Raymond has been engaged by the Shuberts for the new production soon to be put on at the Winter Garden. Harold Crane will be seen in the cast to support Mlle. Gaby Deslys in the same offering.

Frank Keenan is to have the leading role in The Million.

Harriett Harlotte has been engaged by Arthur Hammerstein for the role of Lizette in Naughty Marietta.

Ethel Cadman is to be Nancy in The Three Romeos. She was last seen here as prima donna in The Arcadians.

Tully Marshall is putting on Arthur Hopkins's comedy, The Fatted Calf.

The complete cast for The Golden Rule, Ltd., includes Howard Hall, Charles Dickson, Eugene Powers, Mart J. Cody, Philip Sheffield, Erville Alderson, Roscoe C. Buckley, Charlotte Townsend, Jennie Dickerson, Madge Tyron, Mirzah Cheslir, Sylvia Norris, Patrice Fisher.

Gus Vaughan and Rena Farrell have been engaged for Milton and Sargent Aborn's Western company of The Bohemian Girl.

Reba and Inez Kaufman, of the Folies Bergere in Paris, have been engaged by Harris and Lasky for the new entertainment at the Folies Bergere in New York.

The cast for Arthur Hopkins's new comedy, The Fatted Calf, will include Robert McWade, Jr., Frank Sheridan, Julia Hanchette, Marjorie Wood, Mary Cross, and May Malley.

Harry Davies, tenor, has been engaged by Werba and Luescher to support Lulu Glaser.

Georgia Caine, Elita Proctor Otis, William Danforth, and Sydney Barraclough will be in Three Romeos, the Burnside-Hubbell musical comedy which Dreyfus and Fuller are to produce.

The complete cast to support Lulu Glaser in Miss Dudlesack is: Thomas Richards, Anna Lichter, Bertha Holly, David Torrence, Joseph Herbert, Jock McKay, Harry Davies, Carl Sauermann, John Heath, Arthur Hyde, Irene O'Donnell, Grace Walsh, Margaret Langdon, and Alice Sullivan. Mr. J. H. Goldsworthy has been engaged as stage-manager. It opens on Oct. 10 at Hartford, Conn.

Daphne Glenn and Maisie Gay have been imported from England for roles in The Quaker Girl, which opens at the Park Theatre on Oct. 23.

Woods and Frazee have engaged Florence Reed and J. Dodson Mitchell for the company to support Julius Steger in The Master of the House, which will have its premiere at the Cort Theatre, Chicago, Nov. 6. Arrangements have also been made with Charles Frohman for the services of Gustave Seyfertitz to stage the play. Amelia Gardiner, Ralph Morgan, and Eva Randolph will also have important parts in the production.

Ralph Merchant, for the past forty weeks leading man with the Hutton-Bailey Stock, has closed his engagement with that company in order to accept a similar position with Boyd B. Trousdale, by whom he has been engaged for the part of Rome Preston in Mary Janes' Pa.

Irene Warfield has been engaged by A. G. Delamater to play the lead in Beverly of Graustark.

Thomas W. Richards, formerly with Henry W. Savage's Madame Butterfly English Grand Opera company and last year with The Chocolate Soldier and The Girl and the Kaiser companies, has been engaged by Werba and Luescher for the leading tenor role with Lulu Glaser in Miss Dudelsack.

Charles Balsar ended his twenty weeks' Summer season as leading man with the Bonstelle company on Sept. 9, and returned to New York to commence rehearsals with a Liebler production, in which he will play a prominent part. Mr. Balsar was under Liebler and Company's management last season.

Paul Ker, a Berlin tenor, is to make his American debut in Henry W. Savage's production of The Million, which is Leo Ditrichstein's adaptation of the French farce, Le Million.

John Cort has engaged Felice Morris for his production of Sadie, and George A. Stilwell, Antonio Montesgudo, Harry Lemels, and Frances Slosson for Mrs. Leslie Carter's support in Two Women.

W. A. Brady has secured the services of Jane Corcoran for the title-role in Mother. Miss Corcoran for the title-role in Mother. Miss Corcoran followed Emma Dunn in the part with great success.

The Western company in The Gamblers opened in Asbury Park on Sept. 15. In the company are Paul Everton, Gertrude Dallas, Palmer Collins, Frank Losee, Charles Rowan, Franklyn Seawright, Matt Snyder, Fox Croft, Edward Lehay, William Tanpost, Georgie F. Snyder, and Jane Courtney.

Max Hirshfeld has been engaged by Werba and Luescher as director for Lulu Glaser's starring season in Miss Dudelsack, with an orchestra of thirty musicians.

David Torrence, last season with Maude Adams in What Every Woman Knows, has been engaged by Werba and Luescher for the role of a Scotsman in Miss Dudelsack.

Campbell B. Casad, last season with The Dollar Princess, has been engaged by Werba and Luescher to go in advance of Christie MacDonald in The Spring Maid.

Wayne Nunn has been engaged for the second company of The Red Rose, to play the parts originated by Henry Bergman.

A. H. Woods has engaged Ina Borza for a role in Gypsy Love. She is a Danish singer.

The Western company of Everywoman will open its tour at Buffalo on Sept. 25. After limited runs in Buffalo, Detroit, and Cleveland, it will play Chicago indefinitely. In the cast are Jane Oaker, Frederick Warde, and Marie Mainwright.

Charles Wheelock has been engaged for the lead in The Chorus Lady.

William Burress has been engaged for Le Million, by Henry W. Savage.

Gertrude Bryan will play the title-role of Little Boy Blue, under the Savage management, and Robert B. Graham will be in the same cast. Little Boy Blue is an adaptation by A. E. Thomas and Edward Paulton, of Henri Berney's Viennese play, Lord Piccolo.

In the Savage production in English of Puccini's Girl of the Golden West, Thomas H. Chalmers will sing the baritone part of Jake Wallace, and Lewys James has been engaged as alternate for Senora and Dance. Arthur B. Moulton is the conductor.

Henry Kolker's second season in The Great Name opens at Allentown, Pa., on Sept. 22. In the cast are Rose Whytal, Sam Edwards, Lizzie Hudson Collier, Edward Langford, Arthur Hoyt, and Ruth Chatterton.

Franklin Ritchie has been engaged to support George Behan in The Sign of the Rose, which will have a metropolitan bearing in October, under the management of Klaw and Erlanger.

In the third company of The Gamblers are Charles Mackay and Lillian Kemble.

Irene Fenwick and Jennie Weathersley have been engaged by Henry W. Savage for Leo Ditrichstein's American version of the French farce, Le Million.

The Murray-Mackey Stock company includes John J. Murray, general manager; Frank H. Mackey, manager; Harry Winslow, advance agent; Willard Robertson, stage-manager; Gus Lentz, carpenter; Walter Eldredge, property man; J. M. Donavin, Ed. W. Hubbard, Russel E. Test, Willard Robertson, Royal C. Stout, Loren Stirling, Nellie Kennedy, Mildred Bell, Vyvien Laidlaw, and Isabel Jackson. The company opened on Aug. 28 at Warren, O.

Jack McKay will support Lulu Glaser in Miss Dudlesack, under the management of Werba and Luescher.

Robert Homans has been engaged by Henry W. Savage for the part of the burglar in Le Million.

Arthur Hammerstein has engaged Noma Malli for the contralto role in Naughty Marietta.

Arthur F. Burckly, who last season sang the leading tenor role in Homer Lind's Tales of Hoffmann and during the past Summer has been singing the principal tenor roles with the Aborn Opera company, has signed with F. C. Whitney's Chocolate Soldier company for the season.

London Charlton has added Alessandro Bonci to the list of artists whom the Philharmonic Society has engaged for the forthcoming season.

ACTORS' CHURCH ALLIANCE NEWS.

Directors of the New York Chapter are requested to be present at the next meeting of the board as promptly as possible. It will be held at 3:30 P.M., at headquarters, on Oct. 4. There are official vacancies to be filled, plans for the season's monthly dinners to be discussed, important appropriations to be considered, and several matters of unfinished business to settle.

A similar appeal is presented by the officers of the National Council. That body will hold its October session on Friday, the 6th. The business will include discussions of "Incorporations," a proposed dinner in the special interest of the National Council, the filling of vacancies on both the church and stage sides among the Associate Councilors, and such action as shall most harmoniously and effectively promote the good work of the Hospice Committee.

The Brooklyn Chapter inaugurated its series of social festivities for the season by a very enjoyable reception and entertainment at their rooms in the Johnson Building, Nevins Street. The accident of an inclement evening had little effect in deterring attendance, and a large and enthusiastic assembly were present to enjoy the tasteful and artistic programme given under the direction of the Entertainment Committee, chairman, Mrs. Anna Preiss. These included several delightful songs by Miss Jean, a charming recital, "The Man in a Hurry," by Miss Winn; a piano solo rendered with fine effect by Miss Frances Peterson; two capital piano monologues by Mr. Oswald Keith, of Stella Lodge, O. E. S.; with the spirited and effective assistance throughout of Mrs. Ethel Biraker Goree at the instrument. Loyal messages were received from officers unable to be present, and inspiring reports were read by Mr. Burton, Treasurer, and Miss I. I. Ackerman, Secretary.

Mr. Patrick, the Vice-President was in the chair and spoke with much enthusiasm of the Chapter's outlook. Charles T. Catlin, representing the New York Chapter and the National Council, brought cordial greetings, and made an earnest address on the claims of Alliance principles, especially asking a generous approval and sincere support for the good work now proceeding in the hands of the Hospice Committee.

Mildred Holland, President of the New York Chapter, is doing excellent work for the Actors' Church Alliance in Cities at the West.

AT VARIOUS PLAYHOUSES.

BELASCO.—The Concert returned to the Belasco Sept. 14 for a four weeks' run. The 300th performance came on last night. The cast remains unchanged from last year, and is headed by Janet Beecher and Leo Ditrichstein.

CASINO.—The all-star revival of Pinafore closed Saturday night, after sixty-five performances in the city. It has gone on the road. The performance of the Gilbert and Sullivan opera by the children Friday afternoon was delightful. Fay Templeton frolicked with the young ones as Little Buttercup, and the other children sang unusually well. Genevieve Tobin was Josephine, dancing on her toes in the second act, and George Tobin was a grave head of the "Queen's Navie," and Thomas Carnahan, Jr., kept the audience amused as Dick Deadeye.

GEORGE M. COHAN.—Get-Rich-Quick-Wallingford will close Saturday night, after an uninterrupted run of 428 performances in the city. The Little Millionaire, with George M. Cohan, open the 25th. The cast is made up as follows: Jerry J. Cohan, George M. Cohan, George Parsons, Tom Lewis, Sydney Jarvis, Earl Benham, Donald Crisp, William Ford, Mrs. Helen F. Cohan, Lila Rhodes, Julia Ralph, Josephine Whittell, Maude Allen, Amy Mortimer, Dore Rogers, Charles W. Weil.

GRAND OPERA HOUSE.—Seven Days is at this playhouse, coming directly from the Astor.

HERALD SQUARE.—Bothwell Browne closed the 16th, and the coronation pictures are now on view.

LYCEUM.—Thy Neighbor's Wife closed Saturday for a road tour. A professional matinee was given Sept. 14.

MANHATTAN OPERA HOUSE.—Robert Mantell continues in repertoire. Macbeth, Hamlet, and Richelieu were added to last week's list, which included Julius Caesar, King Lear, The Merchant of Venice, Othello and Richard III.

METROPOLIS.—Cecil Spooner presents this week Dorothy Vernon of Haddon Hall. The cast includes Miss Drew, Daisy LeRoy, Lillian Shaw, Helen Clair, Cecil Spooner, Rowden Hall, Howard Lang, Richard Purdon, James Flannagan, Artie Sullivan, L. J. Fuller, Harry Fisher, A. A. Koch, J. E. Barton, J. J. Byrnes, M. J. Donnelly, Otto Krem, William Dale, Retta Villers, Gertrude Maitland, Ricca Scott and Loretta King.

REPUBLIC.—The Woman was the first production of the season at the Republic, opening last night. The cast included Mary Nash, Jane Peyton, Cuyler Hastings, John W. Cope, William Holden, Harold Vosburgh, Edwin Holt, Carleton Macy and Stephen Fitzpatrick. It will be revived next week.

WALLACK'S.—Pomander Walk closed Saturday night, after 164 performances.

WEST END.—The Deep Purple came to this house last week. This week William Faversham opened his season in The Faun. H. Nye Chart appears as Lord Stonbury, Arthur Elliott as Sir Ernest Craddock, Regal Robinson as Maurice Morris, Stanhope Wheatcroft as Cyril Overton, Julie Opp as Lady Alexander Vance, Daisy Belmore as Mrs. Hope-Clark, Elsie Oldham as Vivian Hope-Clark and Mabel Crawley as Miss Lydia Vancey.

ACADEMY OF MUSIC.—Three Weeks was the bill last week. The cast included Priscilla Knowles, Florence Short, Emma Butler, Jack Bennett, Theodore Friebus, William H. Evarts, Julian Noa, John Davies, John T. Dwyer, Crosman Sedley Browne. While it took several years to bring Three Weeks to a New York stage, since its advent a short time ago, we have had it at all the stock houses. The Academy of Music is the last to offer it and big audiences were attracted during the past week. The Academy players revelled in the possibilities of Eleanor Glyn's characters, Priscilla Knowles playing the Queen with a delicacy and winning grace that eliminated all viciousness from the personality. Theodore Friebus was a strong manly Paul, while able support was rendered by Julian Noa, John T. Dwyer, William H. Evarts, and Florence Short. Carmen is the bill this week.

ASTOR.—What the Doctor Ordered, which was postponed last spring by the death of Jacob Wendell, Jr., opens tonight.

LYCEUM.—The Arab, with Edgar Selwyn, the author, Edna Baker, James Seely, Edward Mawson, Ethel von Waldron Macey Harlan, Joseph Rawley and Walter Wilson, opens tonight.

FAMILY.—Stock co. in For Her Children's Sake.

PROSPECT.—Stock co. in The Kreutzer Sonata.

NEW INCORPORATIONS.

The following theatrical enterprises filed articles of incorporation with Secretary of State Lazansky at Albany the past week:

Jack Burnett Amusement Company, New York city; to own and lease theatres, produce and present stage attractions of all descriptions; capital, $10,000; directors, Jack Burnett, 142 West Forty-ninth Street; Milton Rosenheim, 225 West Sixty-ninth Street; Moses Abuza, 16 East Ninth Street, New York city.

Boston Road Amusement Company, New York city; to carry on the business of theatrical proprietors and managers; capital, $5,000; directors, Samuel A. Cunningham, 2 Wall Street; Isidor Fluegelman, 2040 Fifth Avenue; Richard McNair, 2 Wall Street, New York city.

Hudson Valley Agricultural and Horticultural Society, New York city; to conduct fairs and engage in a general theatrical and amusement business; capital, $25,000; directors, Orasmus B. Lent, Montrose, N. Y.; J. Schmulling, Newark, N. J.; Henry Wilson, New York city.

WHAT'S IN A NAME?

Goldstein and Goldstein wish to establish a Hell of their own in Coney Island, but the Secretary of State views the matter with disapproval. The guardian of the public is willing that the vendors of amusement should raise almost any sort of an institution they prefer, but he insists that they call it something besides Hell. In vain the disappointed partners point out the literary and artistic value of their amusement resort, which is inspired by Dante's Inferno and the Doré illustrations, for the Secretary cannot see the advantage of mingling poetry with Coney Island.

THE PORTABLE THEATRE.

M. Grémier has given up his present mode of moving his portable theatre through France on a traction engine. The machine proved rather reluctant in scaling hills, too speedy in descending them, and none too secure on its feet when there were convenient ditches at hand in which a spill was possible. He intends now to have a special train for his use.

DROP ORCHESTRAS.

Three of the Shubert Theatres,—Maxime Elliott's, the Thirty-ninth Street, and the Comedy—have abolished the house orchestras, and have substituted the method started by David Belasco at the former Stuyvesant, now the Belasco Theatre of warning the audience of the rise of the curtain, by the ringing of a set of chimes.

AN ACKNOWLEDGMENT.

J. W. Jacobs, general manager for the Shuberts, wishes to acknowledge through THE DRAMATIC MIRROR, the numberless kind letters that have reached him since the death of his brother, John Jacobs. Their number makes it impossible for him to express his appreciation to the writers individually.

"THE MIRROR" IN BROOKLYN.

Charles J. Ruppel, representative of THE MIRROR in Brooklyn, has a convenient office in the Academy of Music building, where he may be found by those who desire to keep in touch with this journal from that locality.

UP IN A BALLOON.

Jay Benton, correspondent of THE MIRROR at Boston, an enthusiastic aeronaut, sailed over New York city on Sunday morning at an elevation of 8,500 feet in the balloon Springfield, having started from Pittsfield, Mass., at midnight. The balloon landed on Long Island.

REFLECTIONS.

Robert Campbell's revival of Bartley Campbell's romantic drama, The White Slave, which began a tour of the principal cities recently, is meeting with phenomenal success. The company includes Edwin Mordant, James Cooper, W. H. Ferris, Richard Quilter, Louis Eagan, Grace Atwell, Mathilde Weming, Charlotte Lambert, Augusta Gardner and Carlotta, is pronounced one of the best organizations selected for the presentation of virile drama.

Messrs. Haensel and Jones have issued the announcement of the plans for the coming season of concert artists. Alessandro Bonci, the tenor, will tour for five months under their direction, beginning Jan. 11 next, at Carnegie Hall. Francis Macmillan, the American violinist, will tour through the West, accompanied by Ellison Van Hoose, the tenor. Among the artists they will direct are: Mme. Gerville-Reache, contralto; Nicola Zerola, tenor; Arthur Shattuch, pianist. They will also have charge of the tours of the New York Symphony Orchestra, Walter Damrosch, conductor.

David Warfield opens in The Return of Peter Grimm at the Republic Theatre on Oct. 17.

The first Mutt and Jeff company includes these actors: Adele Archer, Ross Snow, May Le Rue, John Ardizoni, Martin Healey Jack Terry, David B. Galley, Edna Ellis William F. Ryan, Mineva Adams, Ed Roach, and Rich Larkins.

The Girl from Rector's, under the direction of Max Plohn has the following players: Dorothy Dalton, George W. Paige, Frank Darien, and Margaret Dawson. The tour will commence in Charleston, S. C., and extend through the South to the Coast and the Northwest, making a season of about forty weeks. Ed H. Lester will be the manager with the company and Will M. Elliott in advance.

J. C. Cosgrove will have six attractions on the road this season. They are the Royal Welsh Ladies' Choir, the Juvenile Bostonians, the Yorkshire Glee Singers, the International Grand Opera Singers, the Imperial Bell Ringers, and the Original Dixie Jubilee Singers.

Sammy Ronan, who played Silvers Mason in George Ade's Just Out of College last season, has returned to vaudeville and is doing a new single act.

Marion Warde is touring the West in a repertoire of dramatic recitations, under the direction of Walter Farnum.

The Western company in Mother opens in Milwaukee on Sept. 24.

Michal Braham sails Oct. 4 from Vancouver, B. C., for Australia, where he is booked for a tour under the management of James Brennan.

Part of the recently opened property at Sea Breese Heights, Tottenville, Staten Island, has been acquired for actors for the purpose of establishing a colony there.

Gus Hill claims to have contracted for the largest single order of printing in the history of theatricals. The order is for his Mutt and Jeff companies. In all there will be over eighty different varieties. The contract has been divided among four printing firms. Bud Fisher, George McManus, and Otto Hughtaff have furnished the sketches.

The Crescent Amusement Company of Nashville, Tenn., has applied to the County Registrar for permission to increase its capitalization from $40,000 to $75,000.

Clara Alexander, a London entertainer, has accepted a one-act play written by Sherril Schell and will use it in one of the early winter productions in that city as a curtain raiser. Miss Alexander recently gave a recital of negro dialect and songs at the Hotel Ritz in London under the patronage of Princess Dolgourouki, the Duchess of Marlborough and Mrs. John Mackay.

Marina, called a Spanish nautical opera, had its first performance in America, Sept. 5, given by the Lombardi Opera Company in Idora Park, San Francisco.

Max Rabinoff, the business manager for Mordkin and the seventy-two Russian dancers who are to appear in this country this winter, arrived last Tuesday.

Madame Simone Casimir-Perier, the French actress, who before her present marriage was Mme. Simone le Bargy, has arrived, and is soon to appear in La Princesse Lointaine in English, under the management of Liebler and Company.

Marta Wittkowska, contralto, has arrived for her season with the Chicago Opera Company. She is twenty-five years old, and a graduate from Syracuse University.

Baby Mine had its 200th performance last Wednesday night at the Vaudeville Theatre, London.

During the run of Over Night in Chicago, Grace Griswold, now appearing as Mrs. Patschen, will conclude her work in organizing a professional woman's club along lines similar to the Three Arts Club in New York and the Cushman Club of Philadelphia. When Miss Griswold was a member of the Chicago company presenting Seven Days she began this organization and secured the co-operation of many of the best known society and club women of Chicago, who promised their financial support in starting the new club. The club will afford a home for members of the musical, dramatic and art professions, either resident or visiting. The Three Arts Club is now one of the most popular clubs in New York, and is visited by the leading members of the profession of the allied arts.

At the Crescent, Brooklyn, this week's bill is Alias Jimmy Valentine, with George Allison in the title-role.

OUT OF TOWN OPENINGS.

The Cave Man, Robert Edeson's latest offering, opened in Providence Monday night.

Norman Hackett opened in Toledo, Ohio, in Satan Sanderson on Sept. 10.

Lew Fields's new musical show, The Never-Homes, opened in Albany Monday night.

Lawrence D'Orsay opened in The Earl of Pawtucket on Monday night in Poughkeepsie.

Tim Murphy began his season on Sept. 18, in Atlanta, in The New Code, by F. C. Dome. In Mr. Murphy's company are Dorothy Sherrod, Aubrey Powell, Adelyn Bushnell, Margaret Loftus, Richard Stirling, Sydney Riggs, George Wellington, O. J. Griffin, Frank Halback, Arthur Trevor, and T. E. Saunders, manager, and George Maurice in advance. Mr. Murphy opens the season at the Dauphin Theatre, New Orleans, next Monday.

Grace George opened Sept. 21 as Beatrice in Much Ado about Nothing in Detroit, Mich. She will be supported by the Playhouse repertoire company, which William A. Brady will establish at that theatre in October.

Ethel Barrymore opened in The Witness for the Defense, Monday night in Trenton, N. J.

The Million, an adaptation from the French play of that title by Leo Ditrichstein, will be produced by Henry W. Savage on Sept. 25, in Washington.

A. H. Woods's production of Gypsy Love, will open at the Forrest Theatre, Philadelphia, Oct. 2.

THE SECRET OF YOUTH.

Dr. Pratt, the scientific face specialist, writes: "If the face remains attractive, the world will treat you kindly. Lose your looks and not infrequently all will be lost. Thanks to modern art, any woman can now decide for herself how old she shall appear to others. Every little irregularity and blemish in the face should be corrected."

Dr. Pratt's methods are painless and scientific, and his many appreciative clients are the best indorsement of successful, careful manipulation. "Face Value)" is an illustrated booklet published by the Doctor, giving full particulars of his modern day science. It is obtainable by written or personal application at 1122 Broadway, New York, or his Chicago office.

CURRENT AMUSEMENTS.

Week ending Sept. 23.

ACADEMY OF MUSIC—Stock co. in Carmen—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Commencing Sept. 20—What the Doctor Ordered.
BELASCO—The Concert—275 times, plus 5 to 12 times.
BIJOU—Cyril Scott in Modern Marriage—1st week—2 to 9 times.
BROADWAY—Lew Fields in The Hen Pecks—137 times, plus 44 to 50 times.
BRONX—Vaudeville.
CASINO—The Kiss Waltz—1st week—1 to 8 times.
CENTURY—The Blue Bird—180 times—plus 4 to 11 times.
COLONIAL—Vaudeville.
COLUMBIA—Behman Show.
COMEDY—Speed—2d week—10 to 17 times.
CRITERION—Passers-By—2d week—5 to 12 times.
DALY'S—When Sweet Sixteen—2d week—8 to 15 times.
EMPIRE—John Drew in A Single Man—3d week—16 to 23 times.
FAMILY—Stock co. in For Her Children's Sake.
FOLIES BERGERE—A la Broadway.
GAIETY—Excuse Me—161 times, plus 42 to 49 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 32d week—248 to 255 times.
GLOBE—Douglas Fairbanks in A Gentleman of Leisure—23 times—2d week—6 to 13 times.
GRAND OPERA HOUSE—Seven Days—435 times—plus 8 times.
HARRIS—Rose Stahl in Maxie's Pepper—4th week—22 to 29 times.
HERALD SQUARE—Kinemacolor Motion Pictures.
HIPPODROME—Around the World—3d week.
HUDSON—Frank McIntyre in Snobs—3d week—17 to 24 times.
HURTIG AND SEAMONS—Taxi Girls Burlesquers.
IRVING PLACE—Closed Sept. 2.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Donald Brian in The Siren—4th week—23 to 29 times.
LIBERTY—Julian Eltinge in The Fascinating Widow—2d week—9 to 16 times.
LYCEUM—Commencing Sept. 20—The Arab—8 times.
LYRIC—Everywoman—147 times, plus 18 to 25 times.
MANHATTAN OPERA HOUSE—Robert Mantell in Julius Caesar—8th and 9th times; Macbeth—2 times; Hamlet—1 time; Merchant of Venice—2d and 3d times; Richelieu—1 time.
MAXINE ELLIOTT'S—Henrietta Crosman in The Real Thing—7th week—46 to 53 times.
METROPOLIS—Cecil Spooner Stock co. in Dorothy Vernon of Haddon Hall—10 times.
MINER'S BOWERY—Broadway Gaiety Girls.
MINER'S BRONX—Big Review Burlesquers.
MINER'S EIGHTH AVENUE—Gay Widows.
MURRAY HILL—Social Maids Burlesquers.
NEW AMSTERDAM—The Pink Lady—28th week—219 to 226 times.
OLYMPIC—World of Pleasure Burlesquers.
PLAYHOUSE—The Rack—2d week—4 to 11 times.
PROSPECT—Stock co. in The Kreutzer Sonata—10 times.
REPUBLIC—Commencing Sept. 19—The Woman—1st week—7 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—131 times, plus 42 to 49 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—1st week—1 to 8 times.
WEBER'S—Edmund Breese in A Man of Honor—2d week—5 to 12 times.
WEST END—William Faversham in The Faun—40 times, plus 8 times.
WINTER GARDEN—Closed Sept. 16.

CHICAGO THEATRES ACTIVE

The Season Well Under Way, with the Usual Number of Novelties—The Bills of the Week—Colburn's Chat of Plays and Players.

(Special to The Mirror.)

CHICAGO, Sept. 18.—With the opening this week of Powers's the Blackstone, the Illinois, and the Princess, darkness is dispelled from all the Loop theatres except the Studebaker. That will be opened next week with Eddie Foy in A Night Out. Crowds have been going to all the downtown theatres, and prospects from the box-office viewpoint are better than anybody expected they would be, from the dullness of the Summer.

James K. Hackett begins the Blackstone season with A Grain of Dust, from a novel by David Graham Phillips. Mr. Hackett plays a New York lawyer, the strong man of a New York firm.

Kyrle Bellew starts the Powers season with The Mollusc, in which the star must show resources as a light comedian as well as a romantic actor. Isabel Irving, Jane Laurel, and Frank Goldsmith are in the company.

Manager Will J. Davis, of the Illinois, has Jeff De Angelis in The Ladies' Lion for his first bill of the season. Anna Laughlin, who shared honors with Montgomery and Stone in The Wizard of Oz; Frank Rushworth, Hubert Wilke, and Annabelle Whitford are in the company.

Lew Dockstader's Minstrels, "everything new but the name," succeeds the Russian ballet diversion at the Lyric. Neil O'Brien and Manuel Romain are among the new members of the new troupe. Roy La Pearl is announced to sing from the roof of the Lyric, so big is his voice.

Miss Jack, with an impersonator inclined to rival Julian Eltinge, Bothwell Browne, is the first play of the season at the Princess.

The bills this week: Powers's, Kyrle Bellew; Chicago Opera House, the Parnums in The Littlest Rebel; Olympic, Uncle Sam; Garrick, The Boss; Grand Opera House, Man from Home; Colonial, Follies; Cort, Everyday Man; McVicker's, Deep Purple; Illinois, The Ladies' Lion; Blackstone, Hackett; Lyric, Dockstader; Princess, Miss Jack; La Salle, Louisiana Lou; Angelus, Boccaccio; Haymarket, Salvation Nell; Crown, Three Twins; College, Chorus Lady; Marlowe, The City; Imperial, Rock of Ages; National, Fantasma; Bijou, The Struggle; Alhambra, Little Girl He Forgot.

Alda Hemmi, who has been a popular member of several local light opera organizations, is making her first appearance with Colonel Thompson's co. at the Angelus this week in Boccaccio. Manager Thompson has otherwise improved his co. and his efforts to present light opera masterpieces deserves liberal patronage.

An Everyday Man, with Thomas W. Ross, is in its fifth week at the Cort.

Harry Frazee and George Lederer were in the city last week settling the trouble with the musicians over theatre orchestras. An agreement was reached Friday and the trouble ended. The musicians agreed to a reduction from eleven to nine men in theatres of less than 1,000 capacity. In others the number will be eleven. Rehearsals of The Ladies' Lion at the Illinois had been held up until the opening of the engagement Saturday night was threatened.

The two hundredth local performance of The Deep Purple will be commemorated at McVicker's with souvenirs.

Columbus, a spectacular play, will be produced by Manager Gleason of the College Stock Theatre Oct. 9 for Columbus week, under the auspices of the Knights of Columbus. Jimmy Valentine, The Nigger, Mid-Channel, and Dawn of a To-morrow are to be played by his stock co.

Manager Samuel Lederer, of the Olympic, just back from Europe, where he visited his father in Prague, announces that five of the most talented young women in Bohemia will be brought to this country for a tour. They will show the progress of the Bohemians in art with the violin, singing, dancing, acting and elocution.

The Bohemian Girl and Carmen will follow Boccaccio at the Angelus, and Arthur Dean, who sang so well in The Beggar Student, will be conspicuous in both productions.

The Awakening of Helena Richie was capably played at the College last week by the stock co. Marie Nelson's Helena had a fine quality and unusual romantic interest with a touch of mystery, which kept the audience giving closest attention. Rodney Ranous's Dr. Lavender was properly gentle and lifelike. Arthur Aldine's Lloyd was strong, plausible and thoroughly well played. Edna Hibbard was capital as the child. Thomas Swift played the emotional son well.

The Russian Ballet, in La Saison des Ballets Russes, at the Lyric last week, was worthy of admiration in the romantic woodland revery called Les Sylphides. Alexander Volinine, Lydia Lou Lopoukows, and Maria Baldina had all the necessary grace and agility, and the audience was enthusiastic over them. The other two of the three productions which form the entertainment, Cleopatra and Sheherazade, were rich in color and costume, and the latter was a whirl of activity which held attention closely and produced a great deal of applause. The richness and excellence of the ballets did not offset successfully the amorousness of the proceedings in Cleopatra and Sheherazade. The attendance was interfered with by trouble over ticket sales outside the box office, and the audiences were not as large as expected.

Georgia O'Ramey has succeeded Josephine Brown in Uncle Sam at the Olympic.

Nazimova's play at Powers's Oct. 2 will be The Other Mary.

Alice Brady and Viola Gillette will be in The Pinafore revival at the Lyric Sept. 25.

The Mordkin ballet will be at the Auditorium Monday, Nov. 13, and Saturday and Sunday, Nov. 18-19.

Three Twins is at the Crown this week.

Marta Wittkowska, an exceedingly young contralto, native of Poland, has been engaged by the Chicago Opera Co. for the grand opera season.

Louisiana Lou, the new production at the La Salle, is one of the best at that theatre since The Isle of Spice. It is a story of New Orleans with some Mardi Gras details. An Irishman and a Hebrew who came over in the steerage together and got rich in the carnival city have remained fast friends. The Irishman has a son and the Hebrew a daughter. A match is arranged, and each father is much pleased. But the young people are not pleased. Each has discovered a preference for attractive strangers, a pretty girl and a prepossessing young man. The Hebrew's daughter learns she is a foundling, and her supposed parent admits he picked her out of a basket left in a New York backyard. The wedding, as planned by the fond parents, approaches, but Cupid steals a march and unites four hearts instead of two. Louisiana Lou is the foundling. Her finishing in Paris has been under a large, imposing chaperone—Sophie Tucker. Alexander Carr, the only member of the co. who has his name in black type, plays the Hebrew citizen, and William Riley Hatch plays his old friend, the Irishman, political boss of the city. Paul McCarty, late of vaudeville, plays the son, and Mary Quive, sister of Grace Van Studdiford, is Louisiana Lou. Bernard Granville plays the intrepid assailant of Lou's heart, and Dorothy Granville ornaments the part of Gladys, the Irishman's second wife. Eva Fallon has the part of the sister of the second wife, fascinating his son. Mr. Carr undoubtedly has the most opportunities and probably the best ones. He makes Lidoffski a popular character, such as the one who had so much trouble with his son and Topilitzky. He plays it with some pathos, and "gets a good many laughs" with it. His singing voice is pleasing, and his song, "Rose of the Ghetto," with its pretty music, is one of the chief encore numbers of the piece. Bernard Granville's wit and skill which made his vaudeville act a success are revealed effectively, adding a good deal to the life of the comedy. He has three or four numbers, with a chorus, and the audiences like them all. Eva Fallon is another favored member of the co., who deserves it, as the critics have said, and Mary Quive not only acts and sings Lou admirably, but contributes a violin solo, which is one of the choice bits of the production. Dorothy Granville makes as much as possible of the second wife, and Mr. Hatch plays the boss acceptably, without a great deal of character detail. Joseph Burton does the adventurer sufficiently well, and Robert O'Connor attracts favorable notice with the acrobatic quick-moves of the French duke. The production, now in its third week, is still filling the theatre.

Mary Norman and Dr. Wullner, artists of the bill at the Majestic last week, lifted it far into the rarified air of advanced vaudeville. Dr. Wullner's admirers, largely from the well-to-do German families of the city, found the exceedingly clever though gentle satire of Miss Norman with certain types of her sex, a continual delight. The big audience also found Matt Keefe's yodeling most enjoyable, and Fred Warren, in the sketch with Keefe, was scarcely less popular. They were recalled until the avoirdupois of Warren demanded rest. He said so in a little speech.

Una Clayton in a waif part skillfully made to fit her in a little play of humor and pathos written by herself, was one of the most successful entertainers on the Majestic bill. A clever line at the close of her play gave it that finish, so yearned for in vaudeville, which captures the audience. Welch, Mealy and Montrose were in favor as usual, and the Bromleys proved an unusually interesting acrobatic act admirably suited to refined vaudeville. Mazie King's excellent toe-dancing was exhibited in a richly staged "Legend of the Spring," in which Claude Leighton revealed a good singing voice and physique.

Arthur Gillespie and his Arthur Gillespie Players seem to be making friends rapidly down State. House records broken and people turned away was about all they did among the good people of Princeton after similar success in several other cities. Mr. Gillespie and Frank Howard are star contributors of specialties between acts, and Rose Vincent is another popular entertainer with the company, it still includes Caroline Davies, Ollie Mingall, Laura Huribert, Arline Wiseman, Richard Castilla.

Mrs. O. L. Hall, wife of the dramatic editor of the "Evening Journal," is the author of two musical comedies which have been accepted by A. H. Woods. Mrs. Hall has named one of the plays Polly Put the Kettle On and the other The Picture Girl. She wrote The Voyagers, book, lyrics and score, which was produced at the theatre now called the La Salle.

Clyde Fitch's last play, The City, which had a run of a month at the Grand Opera House, is Manager Marvin's selection for this week at the Marlowe, with Albert Phillips in the midst of opportunities as a successor of Tully Marshall in the dope fiend part. Lola Shaw will have her opportunity next week in The Chorus Lady. A production of A Stubborn Cinderella is being prepared.

Announced as engaged for the Chicago Theatre society season at the Lyric in February: Herbert Kelcey, Effie Shannon, Edward Emery, Donald Robertson, Sheldon Lewis, James Cooley, Anna Titus, Renee Kelley, Barbara Hall, Hedwig Reicher, Charlotte Granville, Frederick Woodward, Eugene Woodward, Hylton Allen, Caroline Owen, Henry B. Fuller and Hobart Chatfield-Taylor are making a translation of Goldoni's Coffee House for the society's season.

Max Hanisch, the German manager, has opened the Criterion as a German theatre with The Gypsy Baron.

Pinafore, with Fay Templeton and De Wolf Hopper, will come to the Lyric Sept. 25.

Ruth St. Denis is Manager Glover's star at the Majestic this week. The resources of the Majestic management for star headliners of the first magnitude seem to be inexhaustible.

Rock of Ages, a new production by the Rowland-Clifford Company, whose Rosary has been one of the big successes of recent seasons, is at the Imperial this week, with the prestige of great attendance in St. Louis and Kansas City. Jessie Arnold, who is the wife of P. E. Rose, author of The Rosary, is playing the lead in Rock of Ages. It is referred to as an aid in the crusade against the white slave traffic.

Annabelle Whitford in The Ladies' Lion at the Illinois, supporting Jefferson De Angelis, took the place of Texas Guinan, who began rehearsals for the part.

A. C. Bailey, of New York, has succeeded William Roche as manager of the Haymarket. Mr. Bailey was manager of several theatres in the East.

Antoinette Le Brun, of the Le Brun Grand Opera Trio, and her company have accepted an unusual lyceum offer and will appear at Chautauquas for thirty weeks. She will be accompanied by Dorothy Wilson, Frits Huttman, Arthur Dean, who has been singing at the Angelus; Harry Duncan and others.

Crowds continue to go to the Chicago Opera House to see the Parnums and The Littlest Rebel, and the attractions of the two stars as matinee idols are so strong that women are massed into and against the lobby every Wednesday and Saturday. The audiences keep calling out the two prepossessing brothers before the curtain to have a good look at them together.

A new stock company has been established in the Verdi Theatre, southwestward, in Archer Avenue, near Thirty-fifth Street, with Seth Cabell Halsey, Alice Halsey and others.

The capable company which played The Third Degree to audiences that filled the National Theatre all week repeated its success at the Crown last week. Mr. Klein's play undoubtedly interests and thrills the masses. Sara Padden plays Annie Jeffries after the manner of Miss Ware and shows unusual gifts for such characters. The imitation is extremely clever and keenly appeals to her audiences. Joseph R. Garry plays Brewster in a strong, natural, substantial manner which shows ability and study. The second-act scene between Annie and Brewster deserves especial praise. Lottie Emmons's Mrs. Jeffries is creditable, also Thomas Volle's Jeffries, Sr.

Otis Turner, general stage director of the Selig motion picture productions, and the best village chief of police ever in The College Widow, is in the midst of another big Selig masterpiece, the discovery of America by Christopher Columbus. The Selig Company has spent fortunes and startled the natives hereabouts with its armies, battles and other big outdoor events for Selig pictures, but all have been on land. Mr. Selig now goes to sea and makes use of Chicago's great lake shore opportunities. Orders were issued and Major General Turner became a rear admiral. He first surprised the city with a seizure (by due process) of the Columbus carvels which have been on exhibition in Jackson Park since the World's Fair. The local newspapers recorded the event, but they had to add that foul weather spoiled the first attemnt to land Columbus. Admiral Turner set to work again, and after a tremendous lot of work had the shore at the foot of 100th Street set with San Salvador trees and shrubs. There finally Columbus succeeded in discovering America, and by one of the wonderful processes of the twentieth century the scenes are now rapidly being made into films to be sent all over the world to Selig patrons. If General-Rear Admiral Turner triumphs, as usual, President Selig should make him a full admiral.

An Everyday Man is still prosperous at the Cort. The acting demands of the piece are not at all exhausting for any member of the cast. A simple story of an Adirondack wooing is told with a good deal of comedy, some pathos and some melodrama. A gas magnate's daughter dreams of marrying a hero, and selects a languishing young man of the foolish sort. A bright young lawyer, who has met her in Europe, turns up opportunely in the Adirondacks, and in the progressive spirit of young America starts an aggressive wooing. By chance the pair are marooned on an island in the wilderness, and the situation of their spending the night there, with nobody else about, suddenly shows to them great chances of scandal. They are rescued late in the evening, and her uncle, the gas capitalist, and others, including the English choice, make trouble. A factional plot in the gas company, and a drunken logger, who arrives in camp with a gun, aid in the complications. The young lawyer prevents a tragedy, and the maiden finds her hero after all. Mr. Ross plays the lawyer skillfully in a right, natural, spontaneous manner, and Florence Nash seems to gain popular success as the heiress in search of a hero, though she makes it an odd combination of humor, in which she excels, and sentiment.

One of Joseph Lincoln's stories of New England Yankees is on its way to the stage at the Whitney. The title will be Cy Whittaker's Place. A careful dramatization of this writer's work will result in a genuine American play, full of good humor and homely worth.

The Man from Home at the Grand Opera House, played by an excellent co., with William Hodge still the star, compares most favorably with many newer offerings. Mr. Hodge, who is probably inimitable in the title part, shows the ease and perfection of long experience in the character and the advantage of especial natural fitness. Harold Russell is new to us in the Grand Duke and seems better than a former player, with the distinction and skill recalling Mr. Plympton. He meets the demands of the third-act climax probably as well as they ever were. Eehlin Gayer plays Almeric and Ida Vernon Lady Creech in the cleverest and best manner. Miss Vernon adding heretofore undiscovered value to the part in the important proceedings of Act III. Helen Harvest was an attractive Ethel and seemed near the ideal of the part. Herbert McKenzie was heard speaking the lines of the Earl, but he halted many attentive listeners with a peculiarly indistinct enunciation. Otherwise he played the part well. Henry Harmon, of the original cast, was again admired in the character of the political retrogrese. The other parts were all in capable hands. Arthur Bell playing Horace, Leonora von Ottinger the Countess, Antonio Salerno, Ribiero; Anthony Ashley, Mariano; Alfred Ferraro, Michelo; Carabineer, A. Montegrifo; Seppel Carabineer, Eduardo Farraro; Porter, Ciro Paragone; Valet, C. L. Felter. Observe the Italian colony playing the Italian parts. The audiences of the first three days filled the theatre and many people were turned away.

Listening to Woolson Morse's pretty music in Wang at Colonel Thompson's Angelus Opera House gave an impression that if it had not been for a certain Mr. Herbert little progress could be recorded in musical comedy music since Wang was produced. J. Cheever Goodwin's book seemed much better than a lot of stuff nowadays, and these advantages, with the exceptionally good voices in the production, made it enjoyable. George Knukel, naturally different from Hopper, made his Wang popular and gave evidence of gifts for such parts. Anna Hoffmann was refreshing as Marie, with her good personality, capable acting and her excellent voice, which she used artistically in her several solos. They all won for her immediate applause and numerous encores. True low-comedy instincts and indications of ability made the audience look at its programme to see who was playing Pesat, keeper of the sacred elephant. Emil Krueckhe is the name they read, but probably did not remember. Tall, slender and droll, with a personality that was strong enough to be felt, he gradually attracted attention until his talent was generally recognized. Dorothy Vaughn was capable in the dramatic portions of the widow role, and Viva Ethelia sang the music of Mataya, crown prince, charmingly. Charles B. Huntington played some of Pracasse successfully and sang it all enjoyably. Leroy Pilcher was a good-looking, prepossessing lieutenant, with a voice of good quality. V. P. Dusey made a good number of the dancing lessee, and Charles Schofield was a measurable quantity as the innkeeper. Virginia Marshall had the bit of the messenger boy, and Harry Burnside and John Wallestead made comic figures of the Cambodian envoys. Vela Melcom had the part of the eldest daughter. The comedy was staged attractively, the palace interior being properly brilliant. The theatre auditorium and foyer were handsome in new decorations, and the acoustics were greatly improved as a result of ingenious wiring under Colonel Thompson's direction.

Arda La Croix, who is playing Dr. Boyston in The Third Degree, is one of that diminishing legion of actors who were with Booth at one time or another. He has been an actor nearly fifty years. Among his incidental achievements is The Moonshiner's Daughter, and about a score of other successful melodramas. He managed John Dillon for ten years, and never fails to visit the aged comedian, who is quietly and most contentedly passing the evening of his life here. Mr. La Croix is himself seventy-four years of age.

OTIS COLBURN.

CHRISTIE MACDONALD

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IN BOSTON THEATRES

Two New Playhouses Open Their Doors—The National and the Plymouth—The Week's Offerings—Benton's Gossip.

(*Special to The Mirror.*)

BOSTON, Sept. 19.—Boston has had a new playhouse added to its list this week, and still another will come at the close of the week. The first was the National, which has stood on Tremont Street in completed form for months awaiting the right opportunity for opening. It is the largest house in the city and therefore it is possible to give vaudeville here on a 5-10-15 basis. The chief feature of the opening bill was the minstrel show headed by Lew Benedict and Hughey Dougherty, and Eli Stone, the newsboy minstrel, became a professional to add to the list. The burlesque, The Wound Up, finished the show. A decided innovation was the minstrel parade which was given through the downtown streets, something that Boston has not had in a number of years.

The other new house is the Plymouth on Eliot Street, where the opening comes 23, when the Irish players will give The Shadow of the Glen, Birthright, and Hyacinth Halvey. Fred. Wright will be the resident manager for the Lieblers.

John Craig turns to melodrama again for the bill for his stock co. at the Castle Square, and he made another popular hit this week by reviving Beverly of Graustark. The chief feature was the Beverly of Mary Young.

This week is the opening of the regular season at the Majestic, following the successful tenancy by Lindsay Morison and his stock co. The initial offering was the Aborn Opera co. in The Bohemian Girl.

The Globe steps aside for a fortnight from dramatic and farcical attractions, and the entertainment of magic by Thurston brought out many of the oldtime patrons of Herrman and Kellar. The illusions are good and well carried out.

It is very appropriate that Boston should have a chance to see Vesta Victoria in Bathroom this week. The rapid shifts in counting the vote in Maine during the past week and the changes back and forth from prohibition to license makes this old play in a class all by itself.

Helen Ware's engagement at the Hollis Street has been one of unquestioned interest, and the new star has made of the character of the doctor's wife a study that has compared well with any work that she has given here. The present is the last week of the engagement.

Another new star to go this week is Zelda Sears, who has made much of her engagement at the Park in The Nest Egg.

Over Night is in its last fortnight at the Shubert. The Winter Garden revue will follow.

Excuse Me seems to know no limit at the Tremont, and the members of Henry W. Savage's Co. make it the liveliest place that the Tremont has had in a long time.

Raymond Hitchcock is "the whole show" in The Red Widow at the Colonial, and there has been no empty seat in the house since the opening of the engagement.

The Round Up is in the third week of its stay at the Boston.

Houdini has been away from Boston for a long time, but he is back again this week at Keith's with new escapes. The other features are Four Huntings, Meehan's dogs, Lancton-Lucier Co., Mr. and Mrs. Perking Fisher, Wentworth and Vesta, Three White Kuhns, Sully and Hussey, and Corinne Francis.

For the week, the changes in burlesque attractions bring the following bills: Gayety, Gordon and North's The Passing Parade; Howard Athenaeum, The High School Girls and a house olio; Waldron's Casino, The Queen of Bohemia.

At the Bowdoin Square the bill of the week includes Dolan and Boyne, Rice and Walters, Darnody, the Kimball Brothers, Willett, Danny Mann, and Carr and Harding.

To open the new week at the South End the bill includes Poole, Ed Raymond and Ogra Hall, Walmer, three O'Connor Sisters, Franklyn Ardell, Mann and Francis, and the Aerial Laportis.

At the Orpheum are Chalk Saunders, the Call Opera Singers, Bigelow and Campbell, May Elwood, Fennell and Tyson, and Doc Davis.

The new resident stock company at Austin and Stone's played Lena Rivers, with Cassie French in the title-role, and the vaudeville hall has La Lolita and the Manhattan Maids as the leading features.

The Kinemacolor pictures of the coronation, with new features added, will be kept on still longer at Tremont Temple.

Alice Nielsen comes to town this week, so as to be in time for the Worcester Festival. Before she joins the Back Bay Opera company for the special performances she is to make an extended concert tour.

Stage people had an interest in a double wedding that was performed in Somerville last evening, for one of the bridegrooms was Victor E. Gilbert, the son of James Gilbert, the comic opera comedian and coach of Cadets and Vincent Club theatricals, and Florence Bate. He was born shortly after the original engagement of Peck's Bay Boy, in the late eighties. His bride was Alice C. Pilsbury, whose sister, Bertha, was married to Edward T. Wentworth.

T. O. Edmands, of Hingham, father of Gertrude Edmands, the contralto, attended the 57th anniversary of the opening of the Boston last week. He has not missed an anniversary there since the opening of the theatre.

Dr. J. P. Sutherland, the dean of Boston University Medical School, husband of the late Evelyn Greenleaf Sutherland, the dramatist, returned from Europe last week greatly improved in health by the rest which he enjoyed.

Several of the players in Over Night at the Shubert are going to take part in a benefit which will be given by the Boston Association for Good Government in aid of the votes-for-women campaign in California. The chief feature will be the suffragette play, A Woman's Influence, and in this Grace Griswold will take the leading character.

The Edwin Forrest Club, made up of Elks of Greater Boston, had its twentieth annual outing last week. More than two hundred Elks from many cities attended the sports and other features which were given at Oak Island.

Word was received here last week of the mysterious death in Chicago of Harry W. Phipps, who has two brothers here. He was found in a boarding house dead from a broken neck. The police investigated, but found that there was no foul play. Twenty years ago he was a member of the old stock co. at the Boston Museum.

Loretta Gertrude Cashin, the daughter of Charles M. Cashin, one of the best known of the theatre ticket agents of this city, was married last week to Dr. Joseph Francis Campbell, of Pittsburgh, the former football star of the University of Michigan. The wedding ceremony was performed at St. Paul's Church, by Rev. Joseph G. Anderson. The couple will make their home at Woodlawn, Pa.

Henry Heindl, of the family which has given a number of musical directors to the American light opera stage, has retired from the Boston Symphony Orchestra this year on pension. There are only three newcomers this year, the most important being Modesto Aloo, the first trombone.

Charles J. Rich, manager of the Hollis, made a short trip for the week end at the Poland Springs House in Maine.

Mrs. George A. Hibbard, the widow of the former Mayor of Boston, has liked her experiences on the stage so well that she has decided to continue in the profession. Lindsay Morison has engaged her to go to Lynn with him when he again transfers his stock co. to that city.

The reunion of the Seventh Regiment, M. V. M., was held at Lynnfield recently, on the grounds of "Hap" Ward, of Ward and Vokes. It was near there that they had their military drills fifty years ago, when they were mustered into service. The dinner was served at Suntaug Lake Inn.

Robert Middlemas, the young Harvard graduate who made such a favorable impression on his stage debut at the Castle Square last season, has been engaged as a regular member of the stock co. there. Morgan Wallace will be another newcomer there.

Elena Kirmes, the Melrose girl who went to Italy to study the same time that Elvina Leveroni, of the Boston Opera co. did, is visiting her parents in Melrose, the home of Geraldine Farrar. Miss Kirmes has been singing Mimi in La Boheme with the Aborn Grand Opera contingent. She will conclude her vacation in New Hampshire.

One of the newspapers used an old picture of Al. Sheehan, of the Tremont, to illustrate a news article about Dr. Wiley, for it proved that they were perfect doubles.

JAY BENTON.

JERSEY CITY.

The Traitor and Strongheart Divided Weeks' Business—Burlesque Attractions.

The Traitor was offered at the Majestic 11-16, and was fairly well received. The production is a good one so far as scenery and dress goes. The most prominent member of the co. is Kate Mayhew, and as the old colored woman she proved herself an artiste. Fred H. Hargrave is the leading man. He is a good actor, and does justice to the part. He makes a good appearance and has a clear voice. Neil Quinland is the bad man, and well earned the hisses he got. Samuel G. Wingfield as the sanctified negro played the part fine. J. H. Lehmberg as the mountaineer was capital. Alice Newell is the leading woman, and she is most pleasing. Billy B. Van and the Beaumont Sisters in A Lucky Hoodoo 18-23. Robert B. Mantell in repertoire 25-30.

Strongheart was the offering by the Louis Leon Hall Stock co. at the Orpheum 11-16 to steadily increasing business. Every member of this strong organization is becoming a favorite with the patrons. Louis Leon Hall himself is an accomplished actor, and each part he plays brings him more admirers. Minna Phillips, the leading woman, divides the popularity with Mr. Hall, and their work is most satisfactory. The play was put on in a complete manner, and it was acted with spirit. As Strongheart Mr. Hall was immense. Minna Phillips as Dorothy was fine. Every member of the cast deserves praise for the conscientious work done. Three Weeks 18-23. Charley's Aunt 25-30.

The High School Girls were at the Bon Ton Theatre 11-16 to fine business and pleased. It is a big co., and contains some clever people. The burlesques are well put on. The Girls from Missouri 18-23.

Carl Henry and Nellie Francis closed with The High School Girls co. in Boston 23. They will play vaudeville.

William F. Moran has just finished his twentieth year of service as advertising agent of the Henderson regime here.

"Butts" Fagen is again assisting Stage-Manager John E. Langabee at the Majestic Theatre.

WALTER C. SMITH.

NEWARK.

New Season Well Advanced and Prospects Bright—Four New Houses

The Aborn Grand Opera Co. closed a successful engagement at the Olympic Park 17 presenting Thais and Tales of Hoffmann.

The Country Boy paid another visit at The Newark 11-16, with an excellent cast, including George Wright, H. Dudley Hawley, Ethel Clayton, Mrs. Charles Craig, Joseph Kaufman, and Carolyn Elberts. Madame Sherry 18-23, The Spring Maid 25-30.

The Proctor Stock Co. closed a very successful summer engagement at Proctor's 11-16, with A Bachelor's Honeymoon, in which Una Abell Brinker was especially pleasing as Miss Arbuckle. Scott Siggins as Benjamin Bachelor, Joseph Granby gave a fine piece of character acting as Dr. Ludwig Schwartz. Albert O. Warburg was excellent; same may be said of John Gray and Josephine Foy. Vaudeville returns 18.

At the Columbia The White Sister, with Catherine Countiss, John Maurice Sullivan, Isabell Sherman, and William Belfort, gave a performance above the average seen at this house, and was largely attended. A Prisoner for Life 18-23.

The Lyceum Players presented The Two Orphans at the Arcade 11-16; cast included Mr. and Mrs. Donald Harold, Nina Turner, May Taylour, Florence Meek, George Turner, Albert Findlay, and T. A. Canning.

George Nagel was the headliner at The Court 11-16; others on the bill were, Alice Dudley, Billy K. Wells, Mann and Frank, Roselle Trio, Johnny Fields, Floyd and Melrose.

The Majestics crowded the Gayety 11-16 George Stevenson and Joe Emerson were the funny men and scored. Others were, Frederick Ireland, Neil Capron, May Walsh, Margaret Catlin, Cecilia Weston, Stevenson and Nugent, the Four McNallys.

The Corse Payton Stock Co. expect to open in their new theatre Oct. 1.

The Empire and Shubert Theatres are nearly completed, expecting to open in November.

GEORGE S. APPLEGATE.

SAN FRANCISCO.

Mizzi Hajos, in The Spring Maid, a Welcome Visitor—Ferris Hartman Drew Well.

Gottlob and Marx had a very superior attraction at their Columbia that opened 11 to an overflowing house. The Spring Maid, much bereaded, finally came and realized every expectation. Mizzi Hajos came into favor at once and the oldtime favorites like Jack Raffael and Tillie Sallinger were welcomed home again. Others in the cast were George Moore, Dorothy Maynard, Louis Miller, Leo Stark, Dorothy La Mar, Ralph Newman, H. A. Barrows, Earl Craddock, and Albert Williams.

The Alcazar presented Nance O'Neil in Magda 11, and those who enjoy the emotional were well pleased by the star's portrayal of the title-role. She will be seen in La Tosca before she closes her engagement.

The Savoy ran The Campus for a second week, with Ferris Hartman as the star. The play did an unexpectedly large business.

The Cort did a big business in Baby Mine and it is now in its last days, after which will come Miss Nobody from Starland, with Olive Vail, direct from Chicago, with every moment a joy fest, as the advance notice states.

Ringling's Circus finished a very profitable four-day stay with us.

The Orpheum has a very good bill this week, offering Shone co., Primrose Four, Three Leightons, Blank Family, Lee Lloyd, Cheyenne Days, Du Gros Trio, and Klein Brothers, while the Empress has an attractive bill, also presenting Kaufman Troupe, Noodle-Fagan, Bayonne Whipple co., Shrine and Wills, and Phina and Maximo.

Emma Eames and Emilio de Gogorza will be with us in October and Robert Hilliard will come soon in A Fool There Was.

The Follies of 1911 will be produced 16 by society folks.

A. T. BARNETT.

OMAHA.

Attractive Offerings at the Brandeis—Woodward Stock Company Opened Well.

The Girl, the Man and the Game at the Brandeis 7, drew well. The Country Boy 8-9 also secured a fair share of patronage. Henry Woodruff in The Prince of To-night repeated his success of last season in a three-night engagement commencing 10. The musical numbers were heartily encored. Manager Burgess has Alias Jimmy Valentine 14-16; The Convict's Daughter 17; The Light Eternal 21-23.

The bill at the Orpheum for week of 10 is Alburtus the First and Jessie Millar, Siems, the Bergere Players, Lydell and Butterworth, the Courtiers, Arthur Deagon, M. Golden and his Russian Troubadours. Business is splendid, the house being crowded daily.

The Gayety has Halliday and Curley's Painting the Town company, and the attraction is proving a money maker. The specialties are also good.

The bill at the Krug week of 10 is the Searl Allen Ideal Comedians. The offering is pleasing and business is satisfactory.

The Woodward Stock company opened at the American 9 in The Chaperon. The company consists of Eva Lang, Harry Burkhardt, Clinton Tustin, Lotus Robb, Frank McDonald, Adelaide Dalton, Blanche Moulton, Arthur Royce, Katherin Sheldon, Jean Margo, Robert Preston, Robert Hall Russell, Corwin Luskmoor, and Earle Gardner. The house was crowded at the opening performance and the demand for seats continues good.

J. RINGWALL.

WASHINGTON.

The New National and Columbia Theatres Open the Regular Season—Attractions for the Week.

WASHINGTON, Sept. 19.—The New National Theatre commenced its regular season last night to a very large audience, the attraction being The Red Rose, with Valeska Suratt as the star. The co. includes Alexander Clark, Wilfred Young, Nicholas Judels, Maxwell Reynolds, John Daly Murphy, Louis Cassivant, Flavia Arcaria, Beatrice Doane, Myrtle Best, Edna Bates, Elizabeth Young, Adelaide Warren, and Dorothy Langdon. Next week, The Folies Bergere co.

The Columbia Theatre also stepped into line for the Fall and Winter season, with the musical extravaganza, The Top o' the World. Bailey and Austin, clever eccentric comedians, lead a co. of decided merit that won favor from a large opening audience. This season's production has been entirely reconstructed, and the show, one of rapid working character, has no idle moments. Rae Betes, Ethel Ricketts, Lillian Webb, Leonora Annino, Fred. Wilson, William J. Doyle, Francis Carrier, Fred. Williams, and Al. McGarry scored in the principal roles. Next week, The Million.

The engagement of Al. H. Wilson at the Belasco Theatre last week was a pleasing event. The popular singing comedian, however, in his new play, The German Prince, has an attractive starring vehicle. This house was to return this week to moving pictures with the Kinemacolor, but the regular season will be postponed several weeks and alterations in the house will be made. The mezzanine box floor, which was removed several seasons ago for chairs, will be restored and will be known when the season opens in October, as the "Ambassadors' tier."

There is a fine bill at Chase's which continues to crowded houses, presenting Bill Leslie, billed as the "King of Slang," as Hogan the Painter. Gus Edwards's comic operetta, Graduation Day, introducing talented Lillian Gonne and a large support of fun-makers in Rhoda Nickells, Nita Johnson, Rodie Rosen, and Roxie Lewis. Harry A. Ellis and Tom McKenna in the sketch, Wanted, a Tenor. George Austin Moore and Cordelia Haager in Laughs in Many Languages. The Four Bards, aerial athletes. Charles Cartrell and Laura Harris in The Chorus Girl's Rehearsal, and the Stanleys, presenting Shilhouette Fun in Shadowland. Next week's principal headliner is Amelia Bingham and company in Big Moments from Great Plays.

Charles E. Blaney's melodrama, Across the Pacific, with Harry Clay Blaney, the popular young comedian, in the starring part of Willie Live, receives a welcome from a capacity attendance at the Academy of Music. Harry Clay Blaney and Kitty Wolfie make a hit introducing specialties. An excellent presenting co. include in leaders, Frederick Ormonde, Richard Sterling, Harry H. Fisher, Augusta Gill, and Eleanor Jennings. Next week The Traitor.

The fourth week of the Holden Stock co. at the Majestic theatre covers the presentment of Bertha M. Clay's dramatised story, Thorns and Orange Blossoms, which is praised for excellent presentation. Next week's offering is The Two Orphans.

The Casino presents this week Hardeen, the handcuff expert; the Fordyce Trio, Misses Jerome and Walker; Mr. and Mrs. Frier in the playlet, A Day at Economy Junction, and Cornalia and Wilbur.

The Gayety presents The Robinson Crusoe Girls; the Lyceum, the Moulin Rouge co. Next week, Gayety, Star and Garter; Lyceum, Kentucky Belles.

J. Edward Fowler, treasurer of the Columbia Theatre, has been transferred to Baltimore to assume charge of the opening four weeks of the Columbia Players' engagement at the Lyceum in that city, returning then to again take up his position as chief of the home office here.

Stanley James, of the Columbia Players, an enthusiastic aviator, has the "flying fever." Mr. James has already made several flights of 300 feet and over at College Park, the United States Army aviation field, with such success as to make him more than anxious to enter a class of expert students to acquire a pilot's license.

The three governing spirits of the Columbia Amusement co., controlling a chain of 38 burlesque theatres in the East, were in Washington last week making a critical inspection of attractions opening on the circuit. They were: Sam Scribner, general manager; Herbert Mack, president, and Charles Waldron, a member of the board of directors and censor committee.

The Boston Symphony Orchestra's announcement of five concerts to be given during the season, the first to commence November 7, include in the soloists to appear: Mme. Schumann-Heink, Kathleen Parlow, the violinist; Josef Hoffman, Mme. Louise Homer, contralto of the Metropolitan Opera Co.

Stetson's Uncle Tom's Cabin co. are at the Howard Theatre for a week's stay, commencing Sept. 18.

JOHN T. WARDE.

ST. LOUIS.

The Grain of Dust Well Received—Mary Shaw Spends Two Weeks at the Garrick.

James K. Hackett in The Grain of Dust at the Olympic 10-16 gave excellent satisfaction. The cast could not be improved. Each player was seemingly chosen with an eye toward such physical as well as artistic attributes as would in conjunction get the play over the footlights. The performances were enjoyed by ever interested audiences. George Beban in his own play, The Sign of the Rose 17-23.

The Heart Breakers at Shubert 10-16. George Damerel and Ruth Peebles did themselves proud in the titular parts, and their solo work deserves special mention. Margaret McDonald, Louise Myers, and Arthur Uttry are well worth mention for their singing. Excellent attendance. Dante's Inferno 17-23.

Bessie Wynn heads vaudeville at Columbia 10-16, with songlets and with several changes of costume submits a few novelties on the foibles of the day with spoken interlude. Hugh Herbert, Thomas Everett, and Margot Williams have a delightful little sketch, entitled The Son of Solomon. Knute Erickson is a Swedish dialect comedian deserving much credit. Adelaide Norwood, the distinguished soprano, heads the bill commencing 18.

Mary Shaw began a two-week engagement at the Garrick 10. Miss Shaw showed to excellent advantage. James Brophy as the lawyer, and Frances McLeod as the Chorus Girl had important scenes which they carried off in a delightful way. The Garrick has dispensed with the orchestra and melodious chimes announce the rising of the curtain. At the conclusion of the Mother engagement, Grace George will be seen in Sauce for the Goose.

Beulah Poynter at American 10-16 in Mother's Girl pleased. Messrs. Burt and Nicolai have done well in giving this playlet a proper setting. The Traveling Salesman 17-23.

The Human Hearts at Havlin's 10-16 pleased good business. Frank Elliot, F. Benn, and Anna Leon all gave satisfaction. The Denver Express 17-23.

College Girls at Gayety 10-16 pleased good houses. Abe Reynolds and Ed. Rogers are chief funmakers. Rose Sydell 17-23.

Washington Society Girls at Standard 10-16, pronounced to be the one big blaze in burlesque, gave satisfaction. Williams's Imperial Burlesquers 17-23.

Lyman Howe's pictures on American scenery at Century 10-16, to good and well pleased audiences.

VIVIAN WATKINS.

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THE ARAB
A Play of the Orient
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Sept. 25—GEO. M. COHAN in THE LITTLE MILLIONAIRE

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With a Cast of Exceptional Merit

CUES.

Dorothy Dyrenforth, prominent in Chicago society, made her stage debut Monday at the Cort Theatre, Chicago, with Charles W. Ross in An Everyday Man.

Gertrude Boswell, last season with Forbes-Robertson in The Passing of the Third Floor Back, had previously been absent from America for ten years, during which time she played in Australia and South Africa and starred for one season in Sunday in England. Miss Boswell is now in New York.

Helen Pullman has returned to the Poli Stock Company at Wilkes-Barre, Pa.

The Bishop Players, under Chester Bishop, opened Sept. 3 at the Garrick Theatre, Grand Rapids.

Edward Russell is leading man and stage director of the Stock Company at the Bijou Theatre, Saginaw, Mich. W. S. Butterfield, Battle Creek, Mich, is the manager.

Russel Edgar Smith, a son of Edgar Smith, has just completed a four-act drama of the South, in collaboration with Charles Neville Buck, the novelist. Mr. Smith is also writing a dramatization of The Key to Yesterday, Mr. Buck's successful novel of the South.

Lillian Logan has gone to Berlin to continue her vocal studies.

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AS A MAN THINKS

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Opening Sat. Night Sept. 30th "The Never Homes" Lew Fields' Production of

WILLIAM A. BRADY'S PLAYHOUSE 48th St. E. of B'way. Tel. 2628 Bryant. Evenings 8:10. Matinees Wednesdays & Saturdays 2:10
AT LAST—A REAL PLAY OF REAL LIFE
THE RACK
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CYRIL SCOTT
IN
Modern Marriage
By Harrison Rhodes.
3 Acts of Hilarious Fun and Up-to-the-Minute Satire.

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A New Viennese operetta.
Exceptional cast headed by Robert Warwick.
EVA DAVENPORT. CHAS. BIGELOW.
Company also includes: ELSA RYAN, FLORA ZABELLE, ADELE ROWLAND, MARTIN BROWN, WM. PRUETTE, GEO. PAUNCEFORT and 100 others.

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MR. MANTELL
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Week Sept. 25, **BABY MINE**

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In the most unique, original and mirth-provoking comedy of our time.
THE FAUN
Week SEPT. 25, **Pomander Walk**

May Irwin's new play, Mrs. Tompkins, is the first work of the author, Agnes L. Crimmins.

Jeannette Dix gave a party to her friends at the Kingston School of Arts at Oceanside, Rockville Centre, L. I., Sept. 15, the occasion being her twelfth birthday. Among the guests were E. Harrison List, Elizabeth Kingston, Eugene S. Hill, Flora and Edna Foster, Donald McClellen, Irwin and Margaret Snyder, and Eddie Larson.

The Lady in Red, a new operetta by Robert Winterberg, has made a great success in Berlin. Marie Offman, the original Merry Widow, created the title role.

Fanny Ward lost $2,500 worth of jewelry on the *Lusitania* last week.

The governors of sixteen States occupied boxes at the Hippodrome, Saturday night. They were governors Burke of North Dakota, Norris of Montana, Hay of Washington, Aldrich of Nebraska, O'Neal of Alabama, Shagroth of Colorado, Gilchrist of Florida, Hawley of Idaho, Tener of Pennsylvania, Glasscock of West Virginia, Cruce of Oklahoma, Willson of Kentucky, McGovern of Wisconsin, Vessey of South Dakota, Spry of Utah and Carey of Wyoming.

Walter Hackett, who wrote Our World and The White Sister, is to marry Marion McDougall.

Henry Pelissier, the manager of the London Follies, was married in London on Sept. 16 to Fay Compton, daughter of Edward Compton, the actor. The bride is seventeen years old.

Mme. Nordica is to give a musical at the lodge in Briarcliff Manor, on Friday evening, Sept. 22. She will be assisted by Myron Whitney, the Washington basso, and her accompanist, Romayne Simmons.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND (Edward Mahoney): Girl from Rector's 13.——MAJESTIC (J. S. G. Fischer): Vaudeville 4-9 pleased good business.——ITEM: Manager Mahoney's staff for new season consists of W. H. Berry, A. J. Lord, W. H. Barrett, Joseph Leiter, Ralph Lindner, Harry Smith, and Earl May.

ANNISTON.—NOBLE STREET THEATRE (L. T. Smith): Opened with Beverly of Graustark 2: good co.; fair business. The Girl from Rector's 11.——ITEM: This theatre, which was rebuilt two years ago, was renovated this Summer at a cost of $10,000, making one of the prettiest and most convenient in the South.

BIRMINGHAM.—BIJOU (H. L. Semon): Beverly 4-9; good co. and business.——JEFFERSON (R. S. Douglas): The Girl from Rector's 12. Girl in the Train 15.

ARKANSAS.

HOT SPRINGS.—HEAD'S AIRDOME (J. F. Head): Great Western Stock co. in Rowdy Dan, Sign of the Four, Belle of Richmond, Slave Girl, and Out of the Fold 4-9; good business. Celvins, hypnotist, 11-16. Down in Dixie Minstrels 16.

LITTLE ROCK.—KEMPNER (Fred Pennell): The Smart Set 4, 5; good performances, to topheavy houses.——UNDER CANVAS: Hagenbach-Wallace Circus 25. Barnum and Bailey 30.

PINE BLUFF.—ELKS' (M. E. Bloom): The Smart Set 6; topheavy house. The Great Western Stock co. 11-16.

CALIFORNIA.

LOS ANGELES.

Good Business at All Houses—Personal Mention and Gossip Notes.

The Auditorium Stock co., headed by Nat Goodwin and Marjorie Rambeau, celebrated its ninth week at the Auditorium 4-9. The bill for the last week of Mr. Goodwin's appearance with the co. was The Captain, in which the co. appeared to most excellent advantage. Mr. Goodwin gave a most enjoyable interpretation of Captain Loermer, and was most ably supported by George Osborne as Peter Banks. Splendid week's business. Max Figman will take Mr. Goodwin's place week beginning 11.

Father and the Boys at the Belasco 4-10, with Burr McIntosh playing the role of the father, and it is needless to say that his interpretation was remarkably convincing. Dick Vivian and Donald Bowes, together with Miss Barraclale and Helene Sullivan, gave sincere aid in the cast. Charles Ruggles as a retired prize fighter was exceptionally clever. Commencing 11 a new play, The Bird of Paradise, which is Richard Walton Tully's romance of Hawaii, will have its initial presentation.

The Burbank enjoyed a splendid week's business 4-10 to see Margaret Illington in a real comedy hit, Her Husband's Wife. Miss Illington, together with the Burbank co., furnished a highly enjoyable presentation of Henry Miller's great comedy success. It will run for a second week.

At the Majestic the first Western production of the famous pictures of Dante's Inferno is drawing crowds at every exhibition.

At the Grand Opera House motion pictures of the Coronation are meeting with excellent patronage.

The Girl in the Taxi has enjoyed a week of fair business at the Mason Opera House 4-9. It was but recently that this attraction was here, and, notwithstanding, had its quota of attendance. The Spring Maid will arrive very shortly.

Margo Duffet, for quite a while with the Burbank Stock co. in this city, will make her debut in vaudeville with Dan Bruce, her husband, at the Orpheum 11. Miss Duffet is a local favorite, and her host of friends will welcome her on the opening night.

Oliver Morosco, manager of the Burbank Theatre, is somewhere in the Tehachapi Mountains on his annual deer hunt.

David Hartford, stage superintendent of the Burbank, returned from his Summer vacation spent at Lake Tahoe. He was most properly received by his colleagues and royally entertained.

Thomas Phillips, representative for the executive staff of the Auditorium Stock co., speaks very highly of the success of the clever co. managed by Mr. Stoermer, now at the Auditorium.

DON W. CARLTON.

SAN JOSE.—VICTORY (F. A. Gieseo): Florence Roberts, Thurlow Bergen, and Theodore Roberts in Jim the Penman 8; great cast and production, to large audience; lights, scenic effects and furniture worthy of special mention. Max Dill 13. Richard Carle 14.——THEATRE JOSE (Redmond and Blum): Ed. Redmond co. in Let's Be Divorced 4-10; good houses well pleased. David Harum 11-17.

MARYSVILLE.—THEATRE (Frank Atkins): Henry Miller in The Havoc Aug. 26; excellent performance; light business; vacation season still on. Ferris-Hartman co. in The Campus, with Walter De Leon and Muggins Davies; good performance; fair house. Florence Roberts, Theodore Roberts, and Theodore Bergen in Jim the Penman 12. Richard Carle in Jumping Jupiter 18. Baby Mine 21.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Spring Maid 4; two S. R. O. houses. Traveling Salesman 16.

CONNECTICUT.

NEW HAVEN.—HYPERION (E. D. Eldridge, res. mgr.): Things theatrical moved rapidly this week, especially at this theatre. When Sweet Sixteen, the latest from the pen of Victor Herbert, in collaboration with George V. Hobart, was given its premiere 18; fine audiences both matinee and night. Mr. Herbert personally conducted, and the orchestra was augmented by ten musicians from New York. Both press and public approved. The second opportunity of the week to see a play fresh from the pen of its creator was afforded by the presentation of Modern Marriage, with Cyril Scott as the headliner. This comedy is by Harrison Rhodes, and from the reception accorded 14, 15 by good-sized audiences, it would seem to have been accepted as right. The basis of the play is the ultra modern ideas of woman's sphere in marriage. The theory seemed to hold for a time, but proved to be only a theory and failed to rise to the opportunity. Mr. Scott was good as he generally is, and Modern Marriage can be made a first-rate vehicle for entertainment. The Witching Hour came for the fourth or fifth time 16, matinee and night. The Chocolate Soldier 21-23, matinee 23.——GRAND OPERA HOUSE (M. T. Yack): The New Folies Bergere, under the management of Henry B. Harris and Jesse Lasky, was "tried out" at this theatre, which is controlled by Mr. Harris 14-16, with matinee 16. The two reviews were Hello, Paris and A-la Broadway. Harry Pilcer, Minerva Coverdale, the Kaufman Sisters, and other lesser lights composed the large co. The reviews are bright and snappy, and as the titles show a comparison of things theatrical in the music halls of Paris and along the "great White Way" in New York. Large audiences evidenced their appreciation. The Private Secretary, with C. James Bancroft, 25, 26.——ITEM: Fred J. Windisch, who has been resident manager for S. Z. Poli for several years, and prior to that identified with the press interests of Mr. Poli's chain of houses, has resigned to take immediate effect. Mr. Windisch embarks into another field of labor in New Haven, but has made no public announcement. His successor with Mr. Poli has not been announced. E. J. TODD.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): Splendid entertainment was afforded 11-16 by a crackerjack bill headed by sprightly Margarite Haney and droll Ralph Lynn in The Leading Lady. The Big City Four were a tonic to the jaded auditors of common quartettes and an inspiration to the latter. Barry and Johnson in a tabloid melodrama, the Musical Crains, Harry Gilbert, Gordon Brothers "and kangaroo," and Jarvis and Harrison provided the remainder of the entertainment. Rock and Fulton are headlined for 18-23.——PARK (J. F. Burke, res. mgr.): Thurston's programmes of legerdemain were attractive 8, 9. The Arrival of Kitty was billed for 11-13, but after the first performance Manager Burke canceled the other two days. It's All on the Quiet 14-16; audiences dwindled from curtain rise to curtain fall. Golden Crook Burlesquers 18-20.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Coe and Dull): The Lewis J. Cody Stock co. 11-16, presented A Woman's Way to good business. This play gave Miss Duke a great opportunity, which she improved to the fullest extent. Mr. Cody had a very busy time of it, acknowledging the applause, but where A Woman's Way is concerned when would it be otherwise? Gloria Gallup as Mrs. Blakemore skillfully portrayed the reasons why the "other woman" exists. She was truly "a fascinating widow." Eugene Frazier made a delightful Oliver "dearest." James Devine was excellent as the General. Brown of Harvard 18-23.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Laura Jean Libbey presented Love and Conscience 7, and pleased a fair-sized audience. Harry Kelly in His Honor the Mayor; seen many times here recently; returned 8 to medium patronage. The Fortune Hunter 14 was very effectively presented, and was witnessed by a good-sized audience. The Witching Hour 18. Vaudeville 19.——ITEM: President Thomas J. Lynch, of the National Baseball Association and owner of the Russwin Lyceum Theatre, was in town 9.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): McCune-Ward co. 7; packed house. Little Miss Kut-Up 8, 9; S. R. O.; Hugh Fay and Elsie Wynne deserve mention. Fortune Hunter 14; house sold out at advanced prices. The Private Secretary 16. It's All on the Quiet 19. Fighting Parson 27.

WATERBURY.—POLI'S (Harry Parsons): His Honor the Mayor 7; good house. Madame Kenny Lingin in The Unknown 11; good business. The Confession 14. Arrival of Kitty 18. Witching Hour 19. London Comedy co. 20.——JAQUES (V. Whitaker): Vaudeville 11-16 pleased good houses.

MERIDEN.—POLI'S (Thomas Kirby): The County Sheriff 9; matinee and evening; fair business. The Fortune Hunter 16. All on the Quiet 18. The Witching Hour 20. At the Old Cross Roads 21.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): His Honor the Mayor 11; good business; fair co. It's All on the Quiet 13; fair house. The Fortune Hunter 15.

WINSTED.—OPERA HOUSE (Harry Gale): The Confession 15. Forty-five Minutes from Broadway 19.——ITEM: Good season looked for.

GEORGIA.

ATLANTA.—GRAND (William A. Mattice): Girl from Rector's 9.——NEW THEATRE (Homer George): George Beban in The Sign of the Rose 1.——LYRIC: Emma Bunting Stock co. continues to please good business.——ORPHEUM (Henry L. De Give): Opening plans not complete; will probably house a stock co.——FORSYTH: Opened Aug. 28; vaudeville; big business.

AUGUSTA.—GRAND (Richard B. Taut, res. mgr.): Girl from Rector's 7; fair co. and house. The Red Rose 13 delighted good business. Alma, Where Do You Live? 14. Adele James 16. Starkey Players 18-23.

SAVANNAH.—THEATRE: Adele James and good co. in Judy O'Hara 11, 12; greatly pleased. Red Rose 14. Starkey Players 15, 16.——LIBERTY (Wells's Circuit): The House Next Door 11-16; good business all week.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): Banda Mexicana 9 canceled. Traveling Salesman 26. Billy Clifford Oct. 10-12. Della Pringle Stock co. 11.——ORPHEUM (Flynn and Howard): Reopened 4 with pictures and Professor Corrigan's Angora Goats and Clown Pig.——BIJOU, LYRIC, and NEW BOE: All doing big business.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in Marriage of William Ashe 4-9; good business. The Great Divide 11-16. Man of the Hour 18-23 pleased good business. Grace Hayward's Lady Kitty vivacious. Gowns in exquisite taste. The William Ashe of Charles W. Dingle had the dignity and gentlemanly bearing of a statesman, likewise the tenderness of a loving husband. Chester Wallace as Geoffrey Cliffe had the impetuosity and intensity of a romantic poet. Walter Poulter's irrepressibility found ample scope in Eddie Heiston. The new members of the co. were favorably received, and are bound to be favorites.——ITEMS: Dollie Davis is new ingenue. Rose Watson the new character woman. William Webb, who takes Harry Scott's position as character man, brings ripe experience and talent.—F. H. Livingston succeeds Eugene McGillan as director.—Harry Scott, whose excellent work last year brought him deserved popularity, is now with The Lion and the Mouse co. of the United Plays Co.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): The Rosary 5-9; large business; exceedingly good. The Goddess of Liberty 10, 11; drew big; excellent co. The Lyman Twins in The Speculators 12, 13; enjoyable as ever; huge favorites. Rock of Ages 14-16. The Stampede 17, 18.——ORPHEUM (Frank Bayman): Two bills each week. 11-13: Darsch and Russell, Alvin and Moulton, Ernest Care and co., Mills and Moulton, Clark and Verdi, Four Stagpools, Knight and Dever. 14-16: Frank's Players, Tuxedo Quartette, Maxim's Models; fine bills; large business.——LYCEUM (Feliz Greenberg): Livingston Trio, Hains and Randall, Ethel May Barker, Conners and Ryan; good bill.

DECATUR.—POWERS'S GRAND (Thomas P. Ronan): The Rosary 4; excellent co., to good business. The Three Twins 8; excellent co., to well-pleased house. Parisian Beauties Burlesque 9. The Cry Baby 11. Telegraph Station 14. Goddess of Liberty (matinee and night) 16. Manhattan Stock co., with daily matinee, 18-23.——BIJOU (A. Sigfried): Good success with four big headliners 4-9. The Four Bragdons making big hit.

QUINCY.—EMPIRE (W. L. Busby): Loraine Keene Stock co. 4-9; good business and satisfaction. Plays: The Burglar and the Girl, Lieutenant and the Cowboy, Don't Tell My Wife, Wyoming, A Mother's Sacrifice. Three Twins 10; matinee and evening, to good business; pleased. The Girl I Love 16. The Lion and the Mouse 17. The Golden Girl 22. Billy 23. Barriers Burned Away 24. Seven Days 26. The Cow and the Moon 30.

ROCKFORD.—GRAND (Hugh Flannery): Arthur Gillespie's Players Aug. 24-26, presented The Tail of a Coat, The Great Question, The Stronger Love; fair business. Peck's Bad Boy 30. Lena Rivers 2. The Rosary 4; matinee and evening; good houses. Traveling Salesman 7; fair house. Gay Morning Glories canceled by order of the Chief of Police.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): Jack Bessey Stock co. pleased capacity matinee and night 4. Three Twins 6; good co. and business. The Rosary 9; very good co. and business. James Howard in The Goddess of Liberty 12 pleased fair business. The Cry Baby 13. Barriers Burned Away 16. Jack Bessey Stock co. 18-23.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Golden Girl 6; matinee and night; good co.; medium business. Barriers Burned Away 10; good business. The Parisian Beauties 12. The Cry Baby 15. Traveling Salesman 16. Doll and Her Dollars 17. Dave Lewis in Don't Lie to Your Wife 28. The Morning Glories 30.

PRINCETON.—APOLLO (E. L. Belden): Arthur Gillespie's Players (Fair Week) 4-9; good co. and business. Plays: The Great Question, The Tale of a Coat, Done in Oil, The Stronger Love, Taken Unawares, Frenzied Finance, The Golden Girl 18, The Cow and the Moon 21, The Traveling Salesman 27.

BELLEVILLE.—LYRIC (W. J. Gilman): Goddess of Liberty 17.——ITEMS: The Lyric has been renovated and redecorated.—Manager Gilman has taken full charge, and promises a record-breaking season.

STERLING.—ACADEMY (George Olmstead): Lena Rivers 5; fair business and attraction. The Golden Girl 7; splendid satisfaction, to big business.

MORRISON.—AUDITORIUM (A. R. Lewis): The Rosary 6; good co., to large appreciative audience. The Lion and the Mouse 7, 8; fine co.; S. R. O. both nights.

DIXON.—OPERA THEATRE (P. P. Starin): Traveling Salesman 5, with Robert E. O'Connor in leading role; very good business.

INDIANA.

INDIANAPOLIS.

The Commuters at English's and The Rosary at the Park Doing Good Business.

The Murat is having a preliminary season of pictures of Dante's Inferno 11-23. Mother will open the regular season 25.

The Commuters 13, 14, is the only attraction at English's for the week.

The Rosary had a successful week's run at the Park 11-16. Thomas Shea in repertoire 18-20.

Keith's offered a good bill 11-16 with Lolo, Newbold and Gribben, the Fire Commissioner, Four Regals, Carson and Willard, Carroll-Gillette Troupe, Burton, Raymond and co., and Al. Carleton.

At the Colonial were Joseph K. Watson, Tilly Whitney, Chester B. Johnstone, Albert Schuet, the Millers, La Reine and Lonso Coz.

Word has been received by the Commercial Club that the picture films made of the parade in Indianapolis July 4, while President Taft was a guest in the city, have been shipped from New York to the local cities of the co. The film will be shown at the club's armor 15.

Under the direction of the Commercial Club, a Chicago concern took Seeing Indianapolis films 11, showing the business, industrial and residential sections of the city. The film is one of many which the co. is taking of American cities for educational purposes in the motion picture houses.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Madame Sherry 2 pleased two big houses. Frederick the Great 4 satisfied. Rube Welch and Kittie Francis in The Happiest Night of His Life 15. Kyrle Bellew in The Mollusc 16.——AUDITORIUM (Harry G. Sommers): Rosalind at Red Gate 3-6 drew well and pleased. Martin's U. T. C. 7-9 to good business. Don't Lie to Your Wife 10-13; good co. and play; drew well and pleased. The Girl That He Forgot 14-16.——INDIANA: Parisian Beauties Burlesque 18-16.

HAMMOND.—ORPHEUM (J. W. Wingfield): Eugene V. Debs's Lecture 9; S. R. O. George Sidney in Busy Izzy 10; matinee and night; business good; co. gave best of satisfaction. The Rosary 11 gave good satisfaction; business big. Splendora Burlesque 16. Get-Rich-Quick Wallingford 17.——ITEM: Business has been better at this house this year than it has been for two or three seasons.

ANGOLA.—CROXTON (Charles Elva): Rosalind at Red Gate 7; fine co.; fair business. Pair of Country Kids 12. Cowboy's Honor 21. George Sidney in Busy Izzy 25. Lyman H. Howe Oct. 3. Doll and Her Dollars 6. Ed. Douglas's Orpheum Stock co. 9-14 (Fair Week). Graustark 19. Madame Sherry 27. Baby Mine 31.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Edward Doyle co. in The Game, The Australian, We Are King, Up York State, The Rebel, The Light That Failed, Rip Van Winkle, A Royal Prisoner 4-9; regular season opened 11 with George Sidney in Busy Izzy. Rosalind at Red Gate 12.

TERRE HAUTE.—GRAND (T. W. Barhydt): Human Hearts 4-6; packed house. Beulah Poynter in Mother's Girl 7-9; business good; pleased. Holden Stock co. 10-16. Merry Mary 17. Black Patti 19. Tom Shay in repertoire 21-23.

MICHIGAN CITY.—ORPHEUM (Horace Gange): Frederick the Great 7 to good house; gave a fine entertainment. Champagne Girls 8; small audience. The Cowboy's Honor 10; fair house. Denver Express 16. Doyle Stock co. 17-24.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer,): Lion and the Mouse 1; good house; excellent co. Motion pictures 2 and 3. Halton Powell co. 18-23 (Fair week), opening bill, College Life; advance sale indicates S. R. O. Howe's Pictures 27.

AUBURN.—OPERA HOUSE (J. C. Henry): Albert E. Wiggins in lecture Aug. 30 pleased good house. Rosalind at Red Gate 6; good business. The Francescos 11-13. Texas Cattle King 15. Merry Mary 29.

GOSHEN.—JEFFERSON (H. G. Sommers): Sis Perkins 9; light business. Edward Doyle Stock co. 11-16 opened in We Are King; satisfaction.——ITEM: Fourth Annual County Fair 12-15.

LA PORTE.—HALL'S (Cotton and Crocker): Champagne Girls Burlesquers 7 pleased a topheavy house. Rose Melville in Sis Hopkins 8 drew a fair house; pleased. John Ennor 11-16 opened to good house.

COLUMBUS.—CRUMPS (C. E. Rogers): Himmelein's Imperial Stock co. Aug. 14-19 (Fair Week); good business considering warm weather. Associated Players 11-16. Betty and the Baby 22. Rosary 26.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): A Pair of Country Kids 13 canceled. Shannon Brothers' Stock co. 25-30.

PERU.—WALLACE (C. E. Holden): Champagne Girls 11 pleased good business. Rosalind at Red Gate 14. Merry Mary 15.

IOWA.

DES MOINES.

James Forbes Made Hit at the Berchel—Princess Stock Company Doing Well.

The Berchel celebrated the week 10-16 by being light all of the seven nights. The Rock of Ages played to good houses 10-13, with Sunday and Wednesday matinees. The Lyman Twins pleased even larger audiences on 14, 15, and on Saturday the classiest production of the week was given in The Commuters. James Forbes's comedy scored a distinct success here.

The Princess Stock co. continued on its popular way with All on Account of Eliza 10-16, in which Thomas Reynolds played the part written for Louis Mann. Marion Ruckert was seen as Elizabeth Carter. Prince Otto will be given 17-23.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Aviator, under the management of the Trousdale Brothers and featuring Winn Trousdale and Roxy Gaylord, opened season 9 to fair business. Mr. Trousdale and Miss Gaylord appeared to excellent advantage and the supporting cast included Arthur L. Hayes, Thomas Madison, Wally Grayson, Ralph Deane, Herman Pahl, Kathryn Hopper, Jane Gilbert, and Irene Delscamp. Cal Stewart in In Politics 22.——ITEMS: News has been received here of the death at Pueblo, Old Mexico, on Aug. 30, of Professor A. Munroy, for several years leader of the Metropolitan Opera House orchestra.—C. A. Weaver, formerly of this city, who was for years a member of the Foster Orchestra, Des Moines, will continue to play the bassoon at the Berchel.—Ada Howell, formerly of Fort Dodge, who was with Lale Glaser in Milo, Mischief a few years ago, and last season with Mrs. Leslie Carter, was married in New Jersey, Aug. 28, to George A. Booth, a millionaire of Toronto, Canada, and will retire from the stage.

FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Shubert, Cort and Kindt): Opened season with The Third Degree 2; fair patronage. Billy S. Clifford presented The Girl, the Man and the Game 3; clever co. and well received. The Goddess of Liberty 4; fair house. The Girl I Love 9; two performances merited much better attendance; cast well balanced. Dr. Frederick A. Cook 14. The Golden Girl 16. Henry Woodruff in The Prince of To-night 18.——GRAND OPERA HOUSE (D. L. Hughes): The Three Twins 18. The Commuters 18.——ITEMS: The Princess Theatre having been closed for some time past opened 9 as a vaudeville house under the management of J. L. Hughes.——Manager Charles Berkell, of the American, announces that the same prices will predominate this season as last.

DUBUQUE.—GRAND (William L. Bradley): The Lion and the Mouse 10 delighted two large houses. Cal Stewart 17. The Cow and the Moon 24. Madame Sherry 25. William Hawtrey in Dear Old Billy 27. The Light Eternal 28-30. The County Sheriff Oct. 1.——AIRDOME (Jake Rosenthal): Harvey Stock co. in The Wage Earner 4-6 and in A Mother's Love 7-9 played to good business. Same co. in The Counterfeiters 11-13 and in The Man of Her Choice 14-16, closing the house for the season.——MAJESTIC (Jake Rosenthal): Opens in first-class vaudeville 17.

WATERLOO.—THEATRE (A. J. Busby): The Girl I Love 12. Three Twins 20. Madame Sherry 26.——ITEM: The Opera House situation has been simplified, and Busby Brothers will continue the management of the Waterloo, under the direction of A. J. Busby. This house will play legitimate attractions only. The Busby House will be devoted to vaudeville, and will be managed by J. W. Marcellus, who was successful with the Orpheum for several seasons.

SIOUX CITY.—NEW GRAND (M. W. Jenks): Harry Bulger in The Flirting Princess Aug. 30; good co.; medium business. Boyd B. Trousdale in Mary Jane's Pa 3, 4; good co.; fair business.——ORPHEUM (Eugene Wilder): Vaudeville 4-9; business and attractions good.——COLONIAL (William Dance): Vaudeville 4-9; good bill and business.

FORT DODGE.—AIRDOME (D. Barnett): Fraser Stock co. in A Fatal Wedding 4-6; satisfied good business. Same co. in A Woman of Mystery and For Their Child's Sake 11-16.——MAGIC (Carl Hepler): Vaudeville and pictures 4-6; excellent satisfaction and business.——ITEM: The Princess will not be ready for business before Oct. 15.

MARSHALLTOWN.—NEW ODEAN (J. Rachford): A Convict's Daughter 6 pleased two fair houses. The Thief 7 pleased good business. The Aviator 8. Morey Stock co. 9-16. Girl I Love 13.

CLINTON.—THEATRE (C. E. Dixon): The Lion and the Mouse 3 opened season to good business. Goddess of Liberty 7; good, to fair business. Morning Glory Girls 8; usual good business. The Girl I Love 14.

PERRY.—GRAND (A. W. Walton): Missouri Girl Aug. 30; good house. Herbert Stock co. 4-9. Lyman Twins 10. Squaw Man 21.

ANAMOSA.—GRAND (Clifford N. Niles): Culhane's Comedians Aug. 20-27; capacity. Cal Stewart 11.

KANSAS.

WICHITA.—LYCEUM (E. L. Martling): North Brothers' Stock co. opened season 4-9, presenting Wildfire to large and well pleased audiences. Heir to the Hoorah 11-16.——AUDITORIUM (J. A. Wolfe): The Wolfe Stock co. open their fifth season here 11-16 in A Woman's Way. Walter P. Richardson and Jane Morgan continue in the leads.——PRINCESS (L. M. Miller): The Four Prevosts, Redwood and Gordon, Klos Sisters, Lee Tung Foo, Mathews and Doyle made up a good bill 4-9.——ITEM: Henry Woodruff in The Prince of To-Night opens the New Crawford Theatre Oct. 2. 3.

NORTON.—AUDITORIUM (M. F. Garritt): Hillman Ideal Stock co. in The King of Finance Aug. 28. An Indiana Romance 29. A Mountain Romance 30 (double header). One Sunday Evening and A Dark Secret 31. Stonehead's Inn 1, Before the Law 2; good co.; large attendance.——ITEM: Proceeds of Saturday night's performance given to Mrs. J. J. Frisbie, widow of the Irish aviator, who lost his life while making a flight at Elmwood Park.

FORT SCOTT.—AIRDOME (Harry C. Ernich): Whyte Dramatic co. Aug. 28-2; business fair. Plays: College Chums, Arizona, Peaceful Valley, On the Picket Line, The Face and the Star. Nicherson Brothers' Stock co. 4-9 in Little Comrade, A Mother's Sin, Pawn Ticket No. 210, A Barrel of Money, Love Cure, and Tatters; fair business. Tolson Stock co. 11-16.——UNDER CANVAS: Buffalo Bill 9; good business.

COLUMBUS.—McGHIE'S (W. E. McGhie): The Woman of the Hour 15. Blind Boone 20. Christie's Minstrels 23. Regular season opens with The Rosary 30.——UNDER CANVAS: Yankee Robinson Circus 12.

OTTAWA.—ROHRBAUGH (F. C. Dobson): A Woman of the Hour 4; fair business. Christy Brothers Minstrels 12. Billy 13.——UNDER CANVAS: Buffalo Bill 12. Patterson's Street Carnival 18-23.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE (C. L. Dees): Christy's Minstrels 19.——ITEM: Fine prospects for good season under new management.

KENTUCKY.

LOUISVILLE.

Field's Minstrels Opened Macauley's Season, as Usual—Record of the Week.

Al. G. Field's Minstrels opened the season at Macauley's 4, 5 to overflowing houses, notwithstanding extremely warm weather, and very strong counter attractions. The Field's Minstrels are regarded as the Macauley mascot, having opened the season at that house for many years. The attraction was a good one, and deserved the patronage it received. Fred Niblo and Josephine Cohan scored heavily 11-16 in The Fortune Hunter, not new here, but a favorite play. Frank Bacon as Sam Graham, the old apothecary, shared the honors with the principals.

John Hyams and Leila McIntyre come 18 in The Girl of My Dreams and will be followed by Elsie Janis 25 and Charles Cherry 28.

The Avenue opened 3 with The Denver Express and drew large houses. Black Patti comes 10 in the big musical production, In the Jungles. The Boy Detective 17-23. A Fugitive from Justice 24-30.

The Walnut Street Theatre opened its doors for the season 10 with Thomas E. Shea in The Bells, Dr. Jekyll and Mr. Hyde, and A Man and His Wife. Beulah Poynter follows 17 in Mother's Girl and will be followed by The White Slave.

The Merry Maidens co. filled a successful week at the New Buckingham 3-9 with Chooceeta, the dancer, featured. The Lady Buccaneers opened at the Buck 10. The Queens of the Follies Bergere drew excellent business week ending 16 and The College Girls were successful at the Gayety same period.

At the Gayety Morton and Moore in The Merry Whirl, made merry week ending 9, and will be followed by The Columbia Burlesquers.

The Shubert Masonic Theatre 3-16 offer as a preliminary to the regular season at that popular house an extremely good Kinemacolor entertainment, featuring views of the Coronation of England's Sovereign. The exact date of the opening of the season has not been announced. Booked for early appearances at that house are Al. H. Wilson in A German Prince, and Mary Shaw in Mother.

Hopkins's enjoyed another prosperous week with straight vaudeville. The bill included Rawson and Claire, Delmar and Delmar, Charles (Cy) Reinhardt, Newell and Nawn, and Harry Thomson. Business continued good 17-23.

The girl mentalist, Ila, is creating a sensation with her really startling act at the Broadway Theatre, a motion picture place.

James B. Camp returned from the East 8, bringing a number of contracts with high-class people for appearances here during the coming season. Manager Camp has made a feature of afternoon concerts, musical recitals and unique high-class artistic entertainments that attract the public.

It is probable there will be no Louisville Horse Show during the coming Winter. For years the notable event has not been a financial success, although otherwise considered most pronouncedly so.

The family of Colonel John T. Macauley have returned from a vacation spent in Europe and the genial Colonel is immensely happy.

A soulless Louisvillian has perpetrated the following: "The reason why Romeo and Juliet are still famous as lovers is that they died almost as soon as they were married."

CHARLES D. CLARKE.

PARIS.—GRAND (R. S. Porter): Black Patti 5 pleased capacity. Night Riders 7; fair co. and fair business. Coburn's Minstrels 9; good co.; capacity. Man on the Box 11. Daniel Boone on the Trail 14.

WINCHESTER.—THEATRE (S. Denilis): Daniel Boone on the Trail 11; small house; fair. J. A. Coburn's Minstrels 12 pleased crowded house. Man on the Box 18. Lyman Howe 19.

MIDDLESBORO.—MAURING (J. P. Dugan): Coburn's Minstrels 18.

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LOUISIANA.

NEW ORLEANS.

Irene Warfield and Lawrence Evart Well Received—Good Work by Gagnon-Pollock Company.

The Crescent in its second week 10-16 presented Beverly to satisfactory business during the engagement. Irene Warfield played the lead successfully, and was well supported by Lawrence Evart. The Girl from Rector's 17-23.

PHILADELPHIA.

The Autumn Season Booming—Four New Attractions in Town—Death of Harry C. Stanley.

PHILADELPHIA, Sept. 18.—With four new attractions in town and the opening of another stock co., the Fall season is on in Philadelphia with a rush. The American Theatre, with the Blaney-Spooner Stock co. presenting The Squaw Man, opened yesterday afternoon before an audience of well-known professionals and the future patrons of the new playhouse. The lobby was one mass of floral decorations.

The Adelphi Theatre had its formal opening Monday night, Margaret Anglin appearing in Green Stockings, the work of the well-known English novelist, A. E. W. Mason, under the management of Liebler and Co. An innovation this year at the Adelphi is the dispensing with the orchestra. This is in line with the policy being adopted by many playhouses devoted to drama all over the country. The rise of the curtain is now denoted by a melodious chime of bells. The management of the Adelphi will only present "legitimate" dramatic attractions, the musical comedies booked by the Shuberts for this city being played next door at the Lyric.

The Chestnut Street Opera House, under the management of Nixon and Zimmerman, opened with The Girl in the Taxi, while Daniel Frohman presented Thy Neighbor's Wife at the Walnut, with Arthur Byron.

The all-star revival of Pinafore is here for a week at the Lyric. The cast includes De Wolf Hopper, Fay Templeton, George J. MacFarland, Viola Gillette, R. E. Graham, Edith Decker, Arthur Eldridge, Eugene Cowles, and Alice Brady.

Grant Lafferty's Orpheum Players, at the Chestnut, offer this week in stock, The Heir to the Hoorah. The Winning Widow is the attraction at the Grand, and the cast includes Joe M. Fields, George B. Scanlon, and Perie Bartl.

McIntyre and Heath are the leaders at Keith's this week, while the William Penn has a special programme arranged in honor of the second anniversay of the opening of this popular vaudeville house by Manager William W. Miller.

The holdovers this week include Alma, Where Do You Live? which is in its third week at the Forrest, and is still drawing capacity audiences. Announcement has been made that the South Broad will open Oct. 2, when Cohan and Harris will give the first production on any stage of The Only Son, a new play, by Winchell Smith. The cast will include Wallace Eddinger, Claude Gillingwater, Leslie Kenyon, Roy Atwell, Elmer Grandin, Consuela Bailey, Ida Waterman, Alice Putnam, Mabel Rowland, Louise Randolph, and others. The Garrick will also begin its 1911-12 season on Oct. 2, with Robert Hilliard in his final appearance in A Fool There Was.

Harry C. Stanley, forty-eight years old, for many years a popular actor and afterward a manager of theatrical cos., died suddenly last week at his home, 5549 North Twenty-third Street, of hemorrhage of the throat. He gave up the stage several years ago to enter the real estate business. His latest theatrical venture was the management of the Fadette Orchestra, of Boston.

Last week, the majority of the plays were holdovers. The Arab, with Edgar Selwyn in the titular role, was given six more days' trial at the Walnut. The opinion of the local press seems to be that this play is not up to the standard of Selwyn's other dramas, although every one concedes that it is beautifully staged.

The Kiss Waltz had another successful week at the Lyric, and Alma, Where Do You Live? was also well patronized at the Forrest.

Billy B. Van was the attraction in A Lucky Hoodoo at the Grand, and was supported by a bevy of pretty and shapely chorus girls. The Chaperon gave a very realistic picture of camp life in the Adirondacks, being produced at the Chestnut by a cast that included Carolyn Bates, William Ingersoll, Virginia Howell, Florence Roberts, Wilmer Walter, William Pinkham, and John J. Geary.

Mack and Orth, Madame Sumiko, the Jap prima donna, and the originators of Mutt and Jeff, were the leaders at Keith's last week.

J. SOLIS-COHEN, JR.

BROOKLYN AMUSEMENTS.

Percy Williams's Bushwick Theatre Opened with Appropriate Ceremony.

The Bushwick Theatre, Percy G. Williams's latest addition to his chain of vaudeville houses, opened Sept. 11. The foyer was filled with an unusual display of floral gifts sent by the employees of Mr. Williams's other playhouses and by his many friends. Among the more conspicuous of these were a huge map of Greater New York, showing the location of the numerous Williams houses by tiny incandescent lights bearing the names of the theatres. The map was eight feet long and six feet wide. It was sent by the employees of the Colonial Theatre. The Alhambra was represented by a huge clock. The hours designated the various houses on the Williams circuit and the hands stood at eleven. The Greenpoint Theatre employees sent a large windmill. The offerings of some of the other houses were: Gotham, a vase seven feet high; the Crescent, a bottle of champagne. There were other floral offerings from the United Booking Offices, Albee, Evans and Weber and Nellie Revell, General Press Representative of the Williams circuit.

An exceptionally warm welcome was extended to Frank Fogerty and at the conclusion of his monologue Mr. Fogerty introduced Mr. Williams. As Mr. Williams stepped out from the wings he was greeted with rounds of applause that lasted for several minutes, by an audience of over three thousand people. In his speech Mr. Williams particularized the fact that the Bushwick Theatre possessed three features of importance to all, viz., a house without posts, insurance or mortgage. The opening programme consisted of the following: Wentworth, Vestra and Teddy, Avery and Hart, Wilfred Clarke and co., The Chadwick Trio, Irene Franklin, Jack Wilson and co. and the Aurora Troupe. Conspicuous among the assembled were J. J. Maloney, General Manager Percy Williams circuit, to whom is due the highest credit for the successful opening of this new enterprise.

An exceedingly clever bill had been provided for the entertainment of the Orpheum theatregoers last week, headed by Sidney Drew, Lionel Barrymore and co., in a very meritorious offering entitled The Rivals. Mr. Drew appeared in the character of Bob Acres and Mr. Barrymore as Lucius O'Trigger. It has been years since Brooklyn theatregoers have had the opportunity of seeing them and they proved a most enjoyable treat.

Frank Keenan and co., in a sketch entitled Man to Man, headed a bill of unusual merit at the Greenpoint Theatre last week.

For the second week at the Gotham, the Gotham Stock co. presented Wildfire. As the lovable widow Louise Carter was seen to good advantage and scored a decided hit, as did Evelyn Watson in the role of the little sister. The comedy was taken care of by Kate Woods Plake as the colored maid. Others in the cast were Victor Browne, James Kyrie McCurdy, Horace Bud, Stewart Beebe, John De Weese and Frank Howson.

The Lost Paradise was the attraction at Phillips Lyceum last week. Harold Claremont and Grey Morley were seen to good advantage in the leading roles, supported by the strength of the entire co.

The Aborn Opera company inaugurated the new season at the Majestic last week with a revised and modernized production of the Bohemian Girl. Although the opera in the same form had a run at the Academy of Music last season, from the size of the audience at the Majestic, there seems to be a sufficient number of people in this borough who are still attracted to the excellent features of the Aborn production.

Brewster's Millions was the offering at Payton's Lee Avenue last week. Claude Payton was seen as Montgomery Brewster and Phyllis Gilmore gave a good interpretation of Margaret Gray Peggy. Mabel Estelle, Grace Fox, Ethel Milton, Charlotte Wade Daniels and Ethel Chapman were all seen in congenial roles, and among others in the large cast were Lynn Overman, George Storrs Fisher, Harry B. McKee, Frank Armstrong, Everett Murray, Charles Greer and Joseph W. Girard.

The Crescent Stock co. gave a well balanced and enjoyable performance last week of The Girl with the Green Eyes. The comedy gave Leah Winslow, the new leading woman, a fine opportunity to display her ability, as the jealous wife of John Austin she was applauded to the echo. Excellent work was also done by Mathilde Deshon, who made her debut with the co. She had the role of Miss Cullingham. George Alison had the part of the young husband and handled it in his usually satisfactory manner. Gertrude Rivers, as the unfortunate Maggie, contributed much to the success of the performance.

The Girl in the Taxi came over to Brooklyn and held the stage at the Broadway Theatre last week.

Madame Sherry was seen for the first time this side of the river at the New Montauk last week, and was received with joyful enthusiasm by a good-sized audience. It was presented by practically the original co., the main change being that Ann Tasker played the part of Yvonne Sherry in place of Lina Abarbanell. Miss Tasker scored a decided success in the role.

The attractions at the various burlesque houses last week were: Casino, Broadway Gaiety Girls; Empire, Cherry Blossoms; Gayety, World of Pleasure; Star, Big Gaiety co.

CHARLES J. RUPPEL.

ENGAGEMENTS.

The complete company supporting Louis Mann in Elevating a Husband is: Douglas Woods, John E. Kelly, Charles E. Halton, Jessie Carter, Molly Ann Wellman, Marian Holcombe, Marie Howe, J. Homer Hunt, Edward E. Horton, Sterling Chesedine, Kitty Edwards, Katherine Kelly, Mall Hecht.

In the cast of the second company of The Gamblers are: Wright Huntington, Mabel Brownell, John Peachey, Willis Granger, William Lamphert, Henry Douglas, Tom Callahan, J. T. Lee, Robert Monroe, Harry Hanshaw, Robert Willard, Louis Gerard, Maude Fox, Margaret Ganting, Allen Knowles.

Edouard Durand has left The Red Rose company to resume the part he played last year in Alma, Where Do You Live?

George W. Sammis, late Mayor of Sound Beach and formerly manager of the Hayes and Norworth Little Miss Fix-It company, has been engaged by Werba and Luescher as business-manager for Lulu Glaser in Miss Dudelsack.

Isa Latish, harpist, formerly of the Hirsch orchestra in Berlin, and more recently with the French Theatre, New Orleans, has been engaged by Joseph M. Gaites as harpist with Thais.

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LIQUID POWDER PASTE

The Garmon-Pollock Stock co. at the Lyric is meeting with favor. The bill for 10-16 was The Great John Ganton, which was given an intelligent portrayal. Bert C. Garmon and Edith Pollock in the leads and showed ability. The Love Route 17-23.

The Greenwall and Shubert theatres are holding their own with vaudeville and motion pictures.

The Orpheum opened 11 to a big house and satisfactory business. The features were: Macfin Arbuckle and co., the Amoros Sisters, Van and Schenck, Nevins and Gordon, Johnny Johnston, De Witt Young and Sister, and the kinodrome. The orchestra is a special feature.

The Tulane opens 17, with The Girl in the Train.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Lelia Ball in illustrated songs 5-7: demonstrated ability as singer. Jack Le Blanc in spotlight songs 9-11; was all that could be desired. Regular weekly drawing and awarding of prize of $5 in gold drew packed house. Amateur bill 10; met with an enthusiastic reception: business good.——HAPPY HOUR (Trepagnier and Boston): Ora Dalferes in illustrated songs 4; shows pronounced versatility. Regular weekly drawing 5; proves a popular feature. Charles E. Delas in spotlight songs 6; was highly successful. Amateur bill 7; a laugh maker. Joe Haggerty, cowboy comedian, 8-10; was all that could be desired; business good.——RIVER LANDING COTTON BLOSSOM FLOATING THEATRE (Captain Ralph Emerson): Gave satisfaction to capacity 4.

LAKE CHARLES.—ARCADE (J. L. White): McFadden's Flats 12 pleased good business.——ITEM: Prospects bright for good season.

MAINE

PORTLAND.—JEFFERSON (M. J. Gerrity): Dante's Inferno pictures 11-16. Newlyweds 18-23.——KEITH'S (J. E. Moore): Vaudeville 11-16; headed by Carl Herman. Sidney Toler in his sketch, Two's Company, gave fine satisfaction.——PORTLAND (J. M. Greely): Vaudeville 11-16; big business; pleased.

LEWISTON.—EMPIRE (J. A. O'Brien): Katzes-Phelan Musical co. closed successful week 9. The Lottery Man 11: good co.; excellent performance; poor house caused by election interest. The Newlyweds and Their Baby 14. The Girl of the Mountains 16. Taylor Stock co. 18-23.

BANGOR.—OPERA HOUSE (F. A. Owen): The Man on the Box 9 to good house; co. and performance acceptable. The Wolf 18. Dante's Inferno (picture) 19-23. The County Sheriff 26. Madame X 29, 30. The Taylor Stock co. Oct. 2-7.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbor A. Shea): Adelaide French in Madame X Aug. 30 to large business; fine performance. Yale Stock co. 31-2. Pictures and vaudeville 4-9. Klark-Urban co. 11-16.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Madame X Aug. 29 pleased large house. Katzes and Phelan in Girls Will Be Girls. The Runaways, A Knight for a Day, Gingerbread Man 11-13. The Newlyweds 15.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea): Klark-Urban co. 4-9.

BRUNSWICK.—TOWN HALL (H. G. Given): Man on the Box 16.

MARYLAND

BALTIMORE.

Louis Mann's Efforts Appreciated—Praise for the Columbia Players.

Louis Mann scored quite a success at Ford's, where he opened a week's engagement 18 in his new comedy, Elevating a Husband, by Clara Lipman and Samuel Shipman. In his present play Mr. Mann has one of the best vehicles for the display of his talents in recent years. The new play will doubtless last him throughout the season. He has the advantage of an unusually capable co. including Douglas J. Wood, John E. Kelly, Charles Halton, Emily Ann Wellman, Marion Holcombe, Marie Howe, and Jessie Carter. The audience was very enthusiastic over the new play and the engagement will very likely prove successful. Valeska Suratt in The Red Rose 25-30.

It gives much pleasure to record the fact that our Washington friends are not slow to note real merit and quick to show their appreciation, so much so that over 200 journeyed over to town on Monday night to help make their Columbia Players feel at home in their new quarters at Albaugh's Theatre, where they began a limited engagement of four weeks. After witnessing the production of When Knighthood Was in Flower, one can readily see why S. R. O. was at a premium at the Washington playhouse. Frances Nellson is an actress from whom we will hear very shortly. The future holds much for her. She completely dominated the entire cast from the first moment of her entrance, and gave a most finished performance. A. H. Van Buren, George W. Barbier, and John M. Kline made unusually good impressions. The Columbia Players should by all means be made to feel that their work is appreciated, and, if possible, we should like to have them with us during the rest of the season. For the week of 18, Rex Beach's The Barrier is the offering, to be followed by Merely Mary Ann and Strongheart.

For some reason the Auditorium still remains dark and no one seems to know just when it will reopen.

The bill at the Maryland Theatre for the week of 18 includes Stuart Barnes, Melville and Higgins, Al. Fields and Jack Lewis, Hibbert and Warren, the Evers-Wisdom co., and Mlle. Martha and Les Marquards in The Waltz Craze.

The Traitor, a dramatization of Thomas Dixon's novel by the same name, is being presented at Holliday Street Theatre for week of 18 for the first time in this city. This production will in all probability do a splendid business during the local engagement, as the house was filled to capacity on Monday night.

The Merry Burlesquers hold the stage at the Monumental for week 18, while the Star and Garter Show is the bill at the Gayety covering the same period.

The Boston Players are doing the time-honored Camille for week 18. Maxine Mills and Claude Daniels are heading the co., which is booked at this house for the remainder of the season.

I. BARTON KREIS.

ANNAPOLIS.—COLONIAL (W. F. Croucher): Girl in the Taxi 9; good performance and business. U. T. C. 16. Royal Sam 18. The Gambler 23. Old Homestead 25.——UNDER CANVAS: Frank A. Robbins's Circus 16.

MASSACHUSETTS.

SPRINGFIELD.

A Busy Week at the Court Square—The Fourth Estate Seen Here for First Time.

The Court Square opened season with two performances of The Red Rose 4. Zoe Barnett as the model was very pleasing. My Cinderella Girl followed 6. Thurston, the magician, 7; had all the dexterity of Keller and Herman. Belasco's The Woman 8, was a powerful attraction and well received. Mary Nash and John W. Cope in leading roles deserved the applause, which was frequent. Mr. Belasco and William C. De Mille were present at the opening, and made appropriate speeches. The Confession 11, 12. Relkin's Yiddish co. 14. Chocolate Soldier 18-20. Laura Jean Libbey 21-23.

The Poli Stock co. offered The Virginian 4-9, and scored another success. The Fourth Estate 11-16, for the first time, not only in stock, but in Springfield.

The Gilmore had The Passing Parade 4-6, a creditable burlesque. The Town Marshal 7-9. Welch's Burlesque 11-13. A Prisoner for Life 14-16. EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Wolf 7-9 (matinee 9) with Blanche Morrison as Hilda. David Howell Lindley as Jules, and John E. McGregor as Andrew McTavish. Miss Morrison gave the best performance of the character yet seen here; William Ward, Albert Dufor, and Charles Winsat gave excellent support; very good co. and production; good attendance. Laura Jean Libbey 11, 12 in two plays from her own pen, Love or Conscience 11 and The Shadow of the Past 12. Among the co. were Dorothy Lee, Julia Morris, Minnie Stanley, Iola Clayton, Clyde Bates, and A. J. Price; fair performance; well staged; Miss Libbey made a pleasing impression; attendance fair. Harry Kelly in His Honor the Mayor 13. At the Old Cross Roads 14-16. Dante's Inferno 18-23.——ITEMS: Manager John W. Barry of the Palace, has engaged A. W. Ashley, of New Bedford, as manager of his new theatre in this city.——The Savoy Theatre will open 25 under the direction of Manager Loew, of New York, who will present high-class vaudeville.——Manager W. F. Mason, who is with Get-Rich-Quick Wallingford Eastern co., writes that business with his co. is excellent.——Mr. and Mrs. Walter McPhail, of New Bedford, were recent guests at a large dinner party at Tiverton, R. I.——Manager John W. Barry, of New Bedford, devotes half of each week to his theatre, in this city, which has had a very successful opening.——Virginia Boyd Anderson, Ray S. Allen, Gene Ware, and Frank A. Bain appeared at Whitridge Hall, Tiverton, R. I., 11, and pleased S. R. O.——Island Park closed 9.——Lincoln Park will end the season 30.

W. F. GEE.

BROCKTON.—CITY (W. B. Cross): The Newlyweds 7 pleased good house. Charles A. Morgan, Earl Knapp, Daniel F. Murphy, Olga Von Hatzfeldt, and Louise Auber did good work and co. gave good support. The Diving Girls, Rose Sheridan-Welch, Jack and Jenny, Felix Martin, and the pictures to full houses 11-13.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in The Lottery Man 11-16 opened to large and enthusiastic audience. Edna Oliver, specially engaged for the part of Lizzie Roberts, made a big hit. Marion Chester, Mary Asquith, Jessie Bates, Thurlow White, and William B. Freeman deserve mention for good work; co. furnished well balanced support. The City 18-23.

HAVERHILL.—ACADEMY (Frank V. Carpenter): Town Marshal 2. Climax 4; both to good business. Permanent stock co. installed 11. The H. William Smith Amusement co. of New York has secured lease. The new stock co. includes Adele Blood, George Drury Hart, Raymond Capp, Anna Layng, Bob McClung, Vida Croley Sidney, Jean Malcet, J. Charles Hayden, and T. N. Heffron as stage-manager. The opening bill was Mrs. Temple's Telegram 11-16, in which the entire co. did well. The City 18-23. Wildfire 25-30.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): The Rosary 4, 5; good co.; very good business. The Girl of the Mountains 9; good co. and business. Augusta Perry 11-16. Girl in the Taxi 18.——ITEM: William Courtenay, who is spending the Summer here, attended The Rosary.

FITCHBURG.—CUMINGS (H. F. Jackson): The Behman co. in The Broadway Girl 8; good business; return engagement would pack house. The Rosary 16. Town Marshal 18. Girl in the Taxi 20. Confession 21.——ITEM: Because of illness of Laura Jean Libbey her engagement 13, 14 canceled.

WORCESTER.—THEATRE (J. Sheehan): Harry Kelly in His Honor the Mayor 16. The New Folies Bergere 18-20.——POLI'S (J. C. Criddle): The Virginian 11-16. Pretty Peggy 18-23.——FRANKLIN (Frederick Belmont): Ben Welch's Burlesquers 14-16; good co. and business.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Climax 12; well played; small house. The Newlyweds and Their Baby 13 entertained fair attendance. The Confession 16. Forty-five Minutes from Broadway 23. Helen Grayce Stock co. 25-30.

HOLYOKE.—EMPIRE (T. F. Murphy): Empire Stock in Strongheart 11-16 pleased good business; William Jeffrey and Robert Lee Allen scored; Pearl Grey, Edna Earl Andrews, and Irene Douglas joined co. here. The Great John Ganton in preparation.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The Newlyweds and Their Baby 9 pleased fair houses; co. very good. Dante's Inferno pictures 11-16; good business. His Honor the Mayor 18. The Girl in the Taxi 21.

MICHIGAN.

DETROIT.

A Busy Week at the Garrick—Montgomery and Stone Again in Town.

Sam Bernard in He Came from Milwaukee 11-13, capably supported and heartily welcomed, played to capacity. Grace Van Studdiford in The Paradise of Mahomet 14-16, a musical work new to Detroiters, was the interesting attraction and a decided success. Next week, Grace George.

Montgomery and Stone in The Old Town were again on view at the Detroit Opera House 11-16. It is still the well-dressed Dillingham production, with the Dillingham attention to minute detail, which we saw here last season. Next week, Charles Cherry in The Seven Sisters.

The bill at the Temple Theatre 11-17 was headed by May Tully and co. in The Battle Cry of Freedom. Pat Rooney and Marion Bent ran a close second, and Hoey and Lee, with a new batch of parodies and jokes, made good. On the same programme were Boudini Brothers, Jacob's Circus, Barnard's Manikins, Four Casting Dunbars, and Charlotte Ravenscroft.

Detroiters were very much interested in the premiere performance of Satan Sanderson, a dramatization of Hallie Erminie Rives's book of the same name, which took place at Toledo last Sunday afternoon. The book was dramatized by a trio of well-known Detroiters, Kirk Alexander, Mrs. Jane O. Murdn, and Francis Sibley; it was staged by Jessie Bonstelle, who has just completed a stock engagement in Detroit, and produced by Stair and Havlin, who have selected a capable cast, headed by Norman Hackett. Richard H. Lawrence, manager of the Garrick Theatre, was the first to realize the dramatic possibilities of Satan Sanderson and has fathered the present dramatization. The consensus of opinion is that it is the best vehicle that Mr. Hackett has had the good fortune to star in, and he scored a strong personal triumph.

May Yohe, Lady Frances Hone that was, was the dignified top notcher at Miles's Theatre 11-17. Zelaya, billed as the South American Paderewski, was a decided hit on the same bill. The balance of the entertainment was furnished by Sylvia Bidwell and co. in Number 44, Madame Palermo and co. in an interesting illusion, The Garden of Mystery; J. E. Haney and co., and Kline and Clifton.

For three consecutive weeks Manager Ward, of the Gayety, has offered excellent, though widely diversified, examples of present day burlesque. The Rowery Burlesquers 10-16, headed by Lizzie Freligh and Charles Jansen, crowded the theatre. Next week, Vanity Fair.

Pat White and the well-balanced burlesque aggregation bearing his name held the stage at the Avenue Theatre 10-16. The violin playing of Carmen Levey was a noteworthy feature of the performance.

Out of courtesy and appreciation to Mr. Lawrence, manager of the Garrick, and E. D. Stair, attaches of the Garrick went over to Toledo in a body to assist the Toledo stage hands in staging Satan Sanderson, which was produced at the Lyceum Theatre, Toledo, 10.

The Three Twins, with Marme Gehrue in the role of Molly Sommers, was the week's offering at the Lyceum 10-16. Next week, Sis Hopkins.

ELYP A. MARGNI.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): First production on any stage of John Wilson Dodge and May Hewes's historical opera, Paul Revere, 13 to crowded houses. The play was produced with local talent, including the Opera House manager's daughter, Phyllis Jackson, a promising young singer, who shared honors with the author. A Cowboy's Honor 16. Cook Stock co. 18-23. Lyman Howe's Coronation pictures 26. The Sleeping Beauty Oct. 2. Monte Carlo Girls 7. Doll and Her Dollars 9.

PORT HURON.—MAJESTIC (Sam Hartwell): Madame Sherry 1; one of the best early Fall offerings seen here; good house. The Cat and the Fiddle 4 pleased fair business. The Show Girl 9 canceled. Lion and the Mouse 13, 14; good co.; crowded house both nights. Sis Perkins 15. Grace Van Studdiford in The Paradise of Mahomet 18. Checkers 21.——CITY (Sam Hartwell): Hunt Stock co. 4-9; capacity houses every night. Lady Louise Buckley Stock co. 10-16; playing to good houses.

LANSING.—GLADMER (F. W. Williams): Lion and the Mouse 5 drew fair house. Cat and the Fiddle 7 pleased good house. Camille 10. George Sidney in Busy Izzy 22. Checkers 25. Ethel Barrymore in Witness for the Defense 28.——BIJOU (Charles Marshall): Vaudeville 4-9; fair business.——COLONIAL (Charles I. Davis): Empire Stock co. playing Twilight 4-9 to packed houses.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): The County Sheriff 11 pleased fair house. Fire and Flame 16. Messenger Boy 21. Lion and Mouse 25. When Knighthood Was in Flower Oct. 4. The Right of Way 6. The Aviator 14.

KALAMAZOO.—FULLER (W. J. Donnelly): The Rosary Aug. 31-2; very good co.; good business. The Lion and the Mouse 4; matinee and night; pleased fair-sized audiences. The Little Homestead 7. Frederick the Great 8.

YPSILANTI.—OPERA HOUSE (A. M. Renne): Lion and the Mouse 11 pleased good house. Cat and the Fiddle 13; good co. and business. Hunt Stock co. 18-23.

ADRIAN.—CROSWELL (C. D. Hardy): The Rosary Aug. 30; big house and satisfaction. Martin's U. T. C. 6; overflowing house. Cat and the Fiddle 9; fine co. and satisfaction.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Lion and the Mouse 18.——ITEM: Present outlook offers prospects for prosperous season.

MINNESOTA.

ST. PAUL.

William Hawtrey Pleased Good Business—Personal Mention—Dates Ahead.

William Hawtrey in Dear Old Billy was the excellent attraction at the Metropolitan 10-16. The fine support embraced Mary Morrell, Ruth Tomlinson, Cassie Jamieson, Laura Clement, Harry Redding, E. H. Kelly, and Bernard Fairfax. Madame Sherry 17-23. No attraction booked as yet 24-30. George Beban in The Sign of the Rose Oct. 1-4. The Fortune Hunter 5-7.

Graustark again found favor with Grand patrons 10-16. Louisaita Simons enacts the role of the Princess Yetive. The Rosary 17-23. The Third Degree 24-30. The Light Eternal Oct. 1-7. Three Twins 8-14. Traveling Salesman 15-21. George Sidney 22-28.

The Orpheum bill 10-16 included Marseilles, Four Fords, Josie Heather, Albert Hole, Jane Bornton and Ivy Davis, Macart and Bradford, and Stickney's Circus.

Swat Millican, Falcons, Dunbar and Turner, Sadie Sherman, Three Bannans, and La Basque Quartette constituted the bill at the Empress 10-16.

The Midnight Maidens cavorted at the Shubert 10-16, and the Girls from Reno did likewise at the Star.

Augustus Pitou spent last week here with his star, Chauncey Olcott. This was Mr. Pitou's first visit to the Saintly City for several years. He remarked that St. Paul had always been one of his most profitable towns.

The Colonial, the daylight picture house, will erect a canopy over its entrance.

Chauncey Olcott closed a very large two weeks' Twin City business at the Metropolitan 9.

Tim Scanlan, former manager of the Shubert and Colonial theatres, has gone into the railroad business.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Oscar Figman, Marie Flynn, and Flo Irwin Made Hits—Mrs. Wiggs at the Bijou.

Just as much fascination apparently exists in Madame Sherry as that alluring young woman has possessed in seasons past, and her advent at the Metropolitan 10-16 drew large houses. Marie Flynn was a dainty and piquant Yvonne, Mortimer Weldon an energetic Edward, and Flo Irwin a delightfully humorous Catherine. Others in the well-balanced co. were Lillian Tucker, Lottie Kendall, Harold Rehill, and William Cameron. William Hawtrey in Dear Old Billy 17-23.

The Shubert was dark for a week, but promises Gertrude Hoffman in her Saison de Ballets Russe for 17-19, with Sam Bernard in He Came from Milwaukee 21-23.

The Lieblers have kept up Mrs. Wiggs of the Cabbage Patch in fine style, and although it is now playing the popular-priced houses, the cast and production has not been cheapened materially. At the Bijou it proved a welcome attraction and Blanche Chapman's motherly Mrs. Wiggs was finely drawn. Thomas Aiken as the shiftless Stubbins drew a worthy companion picture, and Minnie Milne scored as Miss Hazy, along lines made familiar by her predecessors. The others were efficient and the stage management was excellent. Graustark follows.

The Orpheum had Bert Levy as its headliner attraction. Signor Dell Oro performing a like service at the Unique and Caroline Nichols's Fadettes topping the Miles's bill. At the Dewey the Big Banner Show ruled, and the Jardin de Paris Girls turned on the spotlight.

CARLTON W. MILES.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Aviator 10; under management of Truesdale Brothers; pleased fine audience. Bar-

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num, hypnotist, 11-16. Oliver Stock co. 17-24. William Hawtrey 26. Chauncey Olcott 30.

MISSISSIPPI.

BILOXI.—DUKATRS (J. J. Corcoran): Girl from Rector's 16.——PLEASURE DOME (S. T. Stephens): Pictures 4-10; excellent house.——AIRDOME (S. T. Stephens): Pictures 4-10; S. R. O.

GULFPORT.—AIRDOME (Fred Abbley): Pictures 4-10; S. R. O.——UNDER CANVAS: Sells Brothers-Forepaugh Circus Nov. 8.

CORINTH. — OPERA HOUSE: Southern Amusement co., indefinite.——UNDER CANVAS: Raymond Tent Show 11-16.

MISSOURI

KANSAS CITY.

Eugenie Blair and George Lessey Won Popular Favor at the Grand.

The week of 10-16 was a little light, as neither the Shubert nor Willis Wood, both of which opened last week, had regular offerings. Every theatre in the city will be open next week, however, and the new season well started on its way.

Eugenie Blair in The Light Eternal was the Grand offering 10-16 and seemed to meet with popular favor. As the Emperor's daughter, Artemis, Miss Blair appears to splendid advantage, and with George E. Lessey, who plays Marco, won enthusiastic applause. The supporting co. was capable throughout, while the production was attractively staged and costumed. The Girl I Love 17-23.

The Shubert had Dante's Inferno in motion pictures 10-16, which showed to big business nightly. The pictures are produced upon a gigantic scale and are truly a masterpiece of the picture art.

The Orpheum had a strong bill for their second week beginning 10. Grace Cameron being the headliner and pleasing immensely with her songs. Other acts included Marvelous Millers, Joseph Hart's The Little Stranger, Gordon and Mara, Robbelito, Gene Greene, the Musical Girls, and Hilton and Wooton all finding favor.

The Convict's Daughter was the Gillies attraction 10-16, playing to the usual good business. Dave Livingston headed a capable co., while Edith Hollinghead shared in the honors. Human Hearts 17-23.

The Imperials opened for the week at the Century 10 to the usual big Sunday business. Harry L. Cooper carried the chief comedy role and won many laughs, while the big supporting co. were not far behind him in ability. The Ideals 17-23.

Rose Sydell and her London Belles played to big business at the Gayety 10-16 and deserved all the attention it received. Miss Sydell is close to the top of the heap in the burlesque world and surrounded by a strong co. Painting the Town 17-23.

The bill at the Empress 10-16 included George Rolland and co., Francolli Troupe, Aldert, Ebans and Zell, the Vindebonas, Sandberg and Lee, and Josie O'Meers, all winning applause.

D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry L. Cort): Billy 3-5, by a capable co., pleased fair business. The Country Boy 7 delightful presentation in every way; co. perfect throughout and well balanced; business good.——LYCEUM (C. U. Philley): Rock of Ages 7-9; good co.; pleased fair business. The Girl of the Streets 10-13 pleased fair business. The Light Eternal 17-20. AIRDOME (C. U. Philley and R. Van Houten): The Dorothy Stock co. closed season 9, and pleased fair business.

HANNIBAL.—PARK (J. B. Price): Third Degree 9; good co.; two fair houses. The Rosary 16. The Lion and the Mouse 18. The Golden Girl 23. Barriers Burned Away 25. The Girl I Love 30.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Season opened with William V. Mong in The House Next Door 12. The Sweetest Girl in Paris 17. Bright Eyes 24. Henry Miller 26. Marie Cahill Oct. 2.——FAMILY (Earl Keeler): Reopens 10 in musical comedy and photo plays. This is one of Uncle Dick Sutton's cos. who have just closed a two weeks' success in Great Falls, Mont.

NEBRASKA.

LINCOLN. — OLIVER (F. C. Zehrung): Henry Woodruff in The Prince of To-night 4-9 pleased good business.——ORPHEUM (W. H. Pierong): Strong bill to capacity business 4-9, including The Photo Shop, Gene Greene, Burns and Fulton, Kenny, Nobody and Platt, Charles and Anna Glocker, Gueno and Carmen, Les Arados.

FREMONT. — LARSON (W. A. Lowry): The Traveling Salesman 8 pleased good business. The Man, the Girl and the Game 12.

NEVADA

RENO.—MAJESTIC (Arthur Aylesworth): Barrier 3, 4; S. R. O. Max Dill in The Rich Mr. Hoggenheimer 7-10; big advance sale. Herbert Flint and co. 11-16.——ITEM: Grace Aylesworth, last season with Virginia Harned, is in this city.

CARSON CITY.—WIGWAM (F. B. Spencer): The Barrier 6 to fair business. The Rich Mr. Hoggenheimer 9 to S. R. O.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): The Girl in the Taxi 7 delighted fair business. The Climax 18. The Newlyweds 25. Helen Ware 27. The Nest Egg Oct. 4.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Rockwell's Sunny South 13 pleased medium-sized audience.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Girl in the Taxi 6 pleased good business.

NEW JERSEY.

BURLINGTON.— AUDITORIUM (Charles M. Lanning): The cartoons made famous by Bud Fisher entitled Mutt and Jeff, which have been ingeniously dramatized by Gus Hill, and containing a thread of a plot with numerous scenes and incidents of the laugh-provoking kind, delighted a good audience on its first presentation in this city 15. An exceedingly interesting bill of vaudeville and pictures drew crowded houses 4. The Three Creighton Sisters and the Lester Brothers were the topnotchers. The S. R. O. sign was displayed 9; the bill was a good one, headed by Frank Lamont's Seven Merry Makers and Waffer and McDevitt, one of the best hand-to-hand and strong acts seen recently at this house.——ITEMS: Harry E. Yost, of the Mutt and Jeff co., was in town last week introducing a line of conversation that "took."—Mrs. Charles Lanning, who has been a sojourner at Atlantic City the past month, has returned home.—Frances B. Glasgow, daughter of Dr. and Mrs. R. B. Glasgow, of this city, whose talented work has received recognition on former occasions, began a professional career, having signed with Montgomery and Stone's The Old Town, touring the Western States.—Wilfred P. Jonstone, en route East, stopped off 12 for a brief call.—Emma Bucher, of the Rosalie Sisters, spent week of 4 at her home in Philadelphia, after having concluded a Southern engagement.

J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Three Twins Aug. 28-2 to record-breaking business. The co. was large and very good. School Days also did fine 4-9, duplicating former triumphs; co. good. Harry Blaney in Across the Pacific proved a good melodramatic offering 11-16, and pleased goodly numbers. The White Sister 18-23.——OPERA HOUSE (John J. Goettchius): Drew well with the stock co., which appeared 4-9 in Where the Trail Divides. Brown of Harvard was the bill 11-16, which pleased. The County Chairman 18-23. Edward Lynch is the new leading man, having succeeded Charles Chaplone. He appeared to advantage in Brown of Harvard, as did Henrietta Brown and Joseph McCoy, who are great favorites here.——EMPIRE (A. M. Bruggemann): Offered the following vaudeville bill 11-16 to good houses: McKenzie and Shannon, James Campbell, the Almonds, Howard and Wells, Katz and Kaier, the Taylors, Altus Brothers, and Virginia Drew Westcott.——MAJESTIC (W. H. Walsh): Presented a good vaudeville and picture bill 11-16 to crowded houses.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Seven Days 4; afternoon and night; good co.; fine business. U. T. C. 6; did well as usual. Billy Van and the Beaumont Sisters in A Lucky Hoodoo; gave their initial performance. —— TRENT (Montgomery Moses): Business and bill good for the week of 4; High Life in Jail was the headliner.——STATE STREET THEATRE: Vaudeville and motion pictures to good houses 4-9.

RED BANK.—LYCEUM (Fred Falkner): Fred Bowers in Cinderella Girl 8 pleased big business. The Ranch 11; well received by S. R. O. Manhattan Gayety Girls 12; full house.

NEW YORK.

BUFFALO.

Kyrie Bellew and Isabel Irving Heartily Welcomed—Vaughan Glaser Drew Well.

Kyrie Bellew, supported by Isabel Irving and a good co., presented The Mollusc 11-13 at the Star. Mr. Bellew is a great favorite here and large audiences were in attendance. Miss Irving and Jane Laurel came in for a good share of praise.

Vaughan Glaser offered Alias Jimmy Valentine 11-16 at the Lyric and the S. R. O. sign was in evidence for the first time this season. Fay Courtenay and a capable co. supported Mr. Glaser.

Lyman Howe's pictures closed a very successful two weeks at the Teck 16.

At Shea's 11-16 were seen the Romany Opera Troupe, Charles Leonard Fletcher, Johnnie Ford, Fox and Millership Sisters, Hugh Lloyd and co., Lancton, Lucier and co., Linden Beckwith, Seibini and Grovini, and Kinetograph.

The Crackerjacks, with Ruby Leoni and Molly Williams, were accorded large and appreciative business at the Garden 11-16. First-class attraction, costumes and electrical effects.

Billy Watson and his co. were at the Lafayette 11-16.

A monster benefit is being arranged for the widow of Patrolman Charles E. Schaeffer, who was killed last week while in the performance of his duty. All of the principal performers now in town have volunteered to appear and a goodly sum is expected to be realized.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (F. Ray Comstock): The Lytell-Vaughan Stock co. closed its phenomenally successful engagement of six months with an enthusiastic full capacity audience to witness the final performance of Forty-five Minutes from Broadway 9. There were speeches and flowers and all evidence of regret in the closing of one of the most popular stock co. of players ever seen here. The regular season opened 11, 12 with The Three Twins; prominent in the cast were Frederica Going, Kate Bernard, and Frank Tierney; business was good. Quincy Adams Sawyer 13, with Gilbert E. Coan and Florence Farr in leads, gave pleasing performances to two large audiences. Billy Richie in Around the Clock 15, 16. The Confession 18, 19. Aborn's Grand Opera co. in repertoire 21-23. Mutt and Jeff 25. Henry Kolker in The Great Name 29, 30.——EMPIRE (James H. Rhodes, res. mgr.): Spiegle's spectacular production of The Queen of Bohemia 7-9 proved one of the best, with Countess Rosai, Sam Sidman, Margie Meredith, and George Hayes, the prominent figures, drew enormous audiences. Harry Hastings's Big Show 11-13 drew largely and pleased the patrons. Golden Crook 14-16. Girls from Happyland 18-20.——GAIETY (O. H. Stacy): The Monte Carlo Girls and La Neta, the Girl in Red, proved popular and attracted packed houses week 11-16. Moulin Rouge Girls 18-23.——ITEMS: Vaudeville and pictures at Proctor's and Majestic theatres continue strong drawing features; overflowing houses are the rule.—George Ford, press representative of the Lytell-Vaughan Stock co., goes in advance of Joe Weber in Alma, Where Do You Live? GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. R. Wolff): The Woman, by William C. De Mille, and produced by David Belasco, scored a big success 11-13. The play handles a big question in a convincing manner, while the delicious satire was enjoyed fully as much as the dramatic moments. A fine cast, including Cuyler Hastings, John W. Cope, Harold Vosburgh, Mary Nash, and Jane Peyton. Louis Mann in Elevating a Husband was given a cordial reception 14-16. The play combines comedy with some genuine dramatic moments. Mr. Mann performed with his usual inimitable ability, and his work is filled with an irresistibly lovable quality. He received excellent support from Emily Ann Wellman. Doctor De Luxe 18-20.——BAKER (F. G. Parry): Polly of the Circus 11-13. While by no means new to Rochester playgoers, the piece has lost none of its interest. Georgie Oln headed the cast, and her work was most satisfactory, as was that of other members of the cast. The White Squaw was given by a competent cast 14-16. The production was staged carefully, and was enjoyed by large houses. The Man Between 18-20.——COOK'S (W. G. Muntz): The opening attraction at this popular playhouse was The Follies of the Day 11-16. The cast is remarkably capable, and scores of tuneful melodies figure largely in producing an exceedingly favorable impression. Sam Hearn and William F. McIntyre, the chief funmakers, succeeded in every way. The opening was auspicious, and speaks well for the future policy of the theatre.——CORINTHIAN (F. Strauss): Dave Marion and his Dreamland co. gave an exhibition of burlesque that made a decided hit 11-16. Mr. Marion in the leading role kept the audience in roars of laughter.

E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): The Moral Code 7-9 pleased good-sized houses. Margaret Anglin in Green Stockings 13-16.——EMPIRE (F. Gage): Edmund Breese in A Man of Honor; seems to have a successful starring vehicle, as it was witnessed by deeply interested auditors in good-sized numbers 6-9. Ralph Herz in Doctor De Luxe; gave breezy performance 11-16, and amused large houses. Seven Days 18, 19. Elsie Janis in The Slim Princess 20, 21. Nazimova 22, 23.——BASTABLE (S. Bastable): The White Squaw drew well 11-13. Polly of the Circus 14-16. The Chorus Lady 18-20.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Harry D. King Stock co. in repertoire 6-9; attendance good; co. well balanced.——LYRIC (J. E. Lewis): Vaudeville, good and Laird, a hit; Turner and Glyndon, well received; capacity business.——KEENEY'S ORPHEUM (S. L. Oswald): Webster and Cullisons, Marino and Trevette, and the Two Judges; attendance light. DON HOLBROOK.

GLOVERSVILLE.—DARLING (Will E. Gaut): The Chorus Lady 7 enjoyed by a good-sized audience. Edmund Breese 12 in A Man of Honor, with an exceptional cast, including Edward H. Robins, Ben Johnson, Ralph Delmore, Muriel Starr, Fay Wallace, and Hans Robert proved to be one of the best attractions ever seen here; attendance good. Three Twins 13 gave splendid satisfaction, to S. R. O. Seven Days 15. Little Miss Cut-Up 16. Stetson's U. T. C. 20. The Gamblers 21. Fortune Hunter 26. Harry Kelly in His Honor the Mayor 27. Lyman Howe 28.

BINGHAMTON.—STONE OPERA HOUSE (H. L. Hathaway): Madame Sherry 12 delighted very large audience; Irene Granze did excellent work as Yvonne Sherry. Others who deserve special mention are: Amanda Hendricks, Anita Sanches, C. Simpson, Fred Freer, and C. Colt Albertson. Chorus Lady 13; fair performance and business. Buster Brown 14 pleased good-sized audience. The Girl Who Wasn't 16. Kinemacolor pictures 18. Missouri Girl 19.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: The Newlyweds 8 pleased fair co. Seven days 9; good co.; fair business. Elevating a Husband 11; excellent start; big house. Man of Honor 13; excellent co., to good business. The Gamblers 14; good co., to fair business. Witching Hour 15. Forty-five Minutes from Broadway 16. Earl of Pawtucket 18. Mutt and Jeff 19. A Million co. 20. Country Boy (first performance) 21. Bohemian Girl 23.

PALMYRA.—OPERA HOUSE (H. L. Averill): Belgarde Stock closed a week's engagement 9 to biggest week's business in the history of the house. Plays last half of week: Wife in Name Only, Thorns and Orange Blossoms, Cowboy's Sweetheart; S. R. O. Vaudeville and pictures, with the Masand Troupe of Acrobats and the Coronation pictures, 16. Girl in the Taxi 20 canceled. De Rue Brothers' Minstrels 29, 30 (Fair nights).

CORNING.—OPERA HOUSE (H. F. Tuthill, res. mgr.): Whiteside-Strauss Stock co. 11-16 pleased big business. Plays: For His Sister's Honor, The Switchman's Daughter, Jim Bludsoe, Sweet Molly, Sign of the Crucifix, Angel of the Trail, The Girl and the Man. The Girl Who Wasn't 19. Little Miss Cut-Up 25. Buster Brown 28. The Three Twins 30.

AUBURN.—AUDITORIUM (J. N. Ross): Edmund Breese in A Man of Honor 11; enthusiastically received by fair sized audience. Madame Sherry 12; good business. Seven Days 16; excellent house. Girl in Taxi 18. Elsie Janis 19.——JEFFERSON (James Brennan): Chorus Lady 16; good house.——BURTIS-GRAND (J. N. Ross): Royal Comic Opera co. opens 25 for indefinite stay.

ONEONTA.—THEATRE (George Roberts): Alabama Comedy Four Aug. 31-2; capacity. Along the Kennebec 4 pleased two packed houses. Chorus Lady 6 pleased good house. Dan Sherman co. in A Jay Circus 7-9. Seven Days 12. Mr. and Mrs. Arthur Young and co. 14-16 in Early Days, East and West. Charles K. Champlin Stock co. 18-23. Three Twins 27.

UTICA.—MAJESTIC (Ford S. Anderson): Majestic Stock in Port of Missing Men Aug. 21-23. Jane Eyre 24-26 pleased large business. Chorus Lady 11. Louis Mann in Elevating a Husband 12, 13 delighted crowded houses. Seven days 14. Quincy Adams Sawyer 15. U. T. C. 16.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann): Season opened 1 with McCune-Ward Vaudeville co.; a first-class bill to good business; co. will appear here once a week during season. McCune-Ward co. 7. Stetson's U. T. C. 8. Belgrade Stock co. 11-16.

JAMESTOWN.—SAMUELS'S OPERA HOUSE (J. J. Waters): Al. Martin's U. T. C. 8; matinee and night; good as usual; S. R. O. The White Sister 11; good co.; fair business. Howe's pictures 15. The Goose Girl 20. The Girl in the Taxi 21.

PENN YAN.—SAMPSON (C. H. Sisson): Madame Sherry 7; very large audience; excellent satisfaction. De Rue Brothers' Minstrels 12 pleased fair business. Chorus Lady 15. Three Twins 20. Buster Brown 25. Girl in the Taxi 28.

SARATOGA SPRINGS.—BROADWAY (M. B. Haase): Quincy Adams Sawyer 9; good co. and production, to large and well-pleased audience. Little Miss Cut-Up 16. The Fighting Parson 20. A Doll's House 21. The Fortune Hunter 25.

NEWBURGH.—ACADEMY (Fred M. Taylor): The Chorus Lady 2 to good business; fair performance. Newlyweds 6. Seven Days 8. The Gamblers 11. Around the Clock 12. Forty-five Minutes from Broadway 14. Mutt and Jeff 18. The Millions 19. Country Boy 25.

OSWEGO.—RICHARDSON (William J. Ecleson): Madame Sherry 6; big business and pleased. Stetson's U. T. C. 9; matinee and night; capacity; good co. The Chorus Lady 15. Quincy Adams Sawyer 16. The Three Twins 18.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): The Girl in the Taxi 9 pleased small house. U. T. C. 12; fair business. The Chorus Lady 13 pleased good house. Three Twins 15. Whiteside-Strauss co. 18-23.

JOHNSTOWN.—GRAND (J. A. Colin): Three Twins 7 delighted capacity; Frank Tierney, Frank Smith, and Fred Hoadley deserve special mention. Charles K. Champlin co. 11-16. U. T. C. 21. The Gambler 25.

HERKIMER.—GRAND (Ben Shermer): The Lynn Stock co. in The Girl and the Outlaw, The Middleman, St. Elmo, Monte Cristo, Gambler's Daughter, The Boy Detective 4-9; S. R. O. business. Stetson's U. T. C. 18.

PERRY.—AUDITORIUM (Max Andrews): Season opened 18-23 (Fair Week) with King Stock co. Plays: Tom Sawyer, Wife in Name Only, The Circus Girl, Lucretia Borgia, In Arizona, What Happened to Smith.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): Whiteside-Strauss co. Aug. 28-2; S. R. O. The Blue Mouse 7 pleased large audience. Buster Brown 15. Hugh Fay co. 20. Midnight in Chinatown 25.

GLENS FALLS.—EMPIRE (E. J. Lynch): The Chorus Lady 9; two performances; fair business; co. gave general satisfaction. Around the Clock 14. Phil Mahar Stock co. 18-23.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Clifton Mallory in Our Minister 5; good attraction and business. Fortune Hunter 23. Girl Who Dared 28. Confession 30.

KINGSTON.—OPERA HOUSE (C. V. Du Bois): The Gamblers 13. The Fighting Parson 14. Forty-five Minutes from Broadway 15. Mutt and Jeff 20. The Missouri Girl 23.

GENEVA.—SMITH (F. K. Hardison): Madame Sherry 13 pleased large house. Chorus Lady 16. The Girl Who Wasn't 20. Three Twins 21. De Rue Minstrels 23.

CORTLAND.—THEATRE (Dillon Brothers): Madame Sherry 9 gave satisfaction, to good business. The Chorus Lady 13; good co. and business. Buster Brown 12.

ITHACA.—LYCEUM (C. M. Southwell): Jean Towler in The White Sister 5. The Chorus Lady 14. Buster Brown; matinee and night; 15. Quincy Adams Sawyer 18.

OWEGO.—TIOGA (J. A. Lane): Buster Brown 12; good co. and house. The Girl Who Wasn't 21.

SODUS. — NEW OPERA HOUSE (Mills Brothers): Buster Brown 28.——ITEM: Excellent prospects for good season; big crops.

NORTH CAROLINA.

WINSTON-SALEM. — ELKS' AUDITORIUM (S. A. Schloss): Al. G. Field's Greater Minstrels 11 to crowded and well pleased house. Polly of the Circus 14. Man on the Box 20. Jolly John Larkins 23. The Echo 27. The Clansman 28. Creatore's Band 30.

ASHEVILLE. — AUDITORIUM (S. A. Schloss): Al. G. Field's Greater Minstrels 9; excellent co. and business; night performance 8. R. O. Polly of the Circus 18.

ROCKY MOUNT.—MASONIC OPERA HOUSE (R. L. Huffman): The Nest Egg 13; excellent; good house. Manhattan Opera co. 16.

OHIO.

TOLEDO.

Satan Sanderson Presented for First Time and Won Approval.

Generous applause, numerous curtains and many flowers marked the first performance on any stage of Satan Sanderson at the Lyceum 10-16. Norman Hackett, always popular in Toledo, has the title-role and plays it in an artistic and sympathetic manner and was ably supported by a very capable co. Kirk Alexander, a popular newspaper man of Detroit, who prepared the dramatization, and Jessie Bonstelle, who staged the piece with E. D. Stair, who is financially interested, were here for the opening performance.

The Valentine opens the new season with Kyrie Bellew in The Mollusc 15. Billie Burke 23.

Grace Van Studdiford opened the Auditorium 13 with The Paradise of Mahomet.

The Chief of the Secret Service was the attraction at the American 10-16.

E. LIBBETH.

ZANESVILLE.—WELLER (W. S. Canning): Nancy Boyer co. in Love Watches, Miss Hobbs, Cozy Corners, The Young Mrs. Winthrop, Leah Kleshna, My Wife, Merely Mary Ann, and When Knighthood Was in Flower 11-16. Nancy starred in all the plays presented, and was ably supported; excellent business. The Chocolate Soldier 22.——ORPHEUM (Enoch Somers): The Manager's Dilemma, and Lizzie Williams, in German comedy, with two other acts and moving pictures; good business.

LAURA B. POE.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): Wheelock-Hayes Trio, Grace Leonard, Mary Carrington and co., Davis and Walker, Anita and Leslie were the bill week 4-9, and drew good business. Week 11-16: Ledegar and Charlotte, Fred and May Waddell, Herbert and Willing, Jack Hawkins and co., King Sisters. The Fortune Hunter 20.——NEW SUN (Sun Amusement Co.): The Girl and the Tramp 2 to two very good houses. The Isle of Spice 11-16 pleased good business. Sims's Minstrels, with Mae Taylor, Edgar Foreman and co., 18-23.

YOUNGSTOWN.—GRAND (Joseph E. Shagrin): Brewster's Millions 4, 5; good co.; drew good houses. The Nest Egg 6; good co.; pleased good audience. Fugitives from Justice 7-9; fair co., to fair business. At the Mercy of Tiberius 11-13. George Evans's Honey Boy Minstrels 14. The Heart of Chicago 15, 16. Chief of the Secret Service 18-20.——ITEMS: Messrs. Fuller, Thiel, and Sagerson were guests of Marty O'Toole at the Elks' Club.—The work of Eleanor Montell, William Rose, and E. L. Fuller is up to the standard and took very well.

CINCINNATI.—GRAND: Jack Norworth and Nora Bayes 4-16 drew capacity. George Evans's Minstrels 17.——LYRIC: Dockstader's Minstrels 10-17 pleased capacity. The Family underlined.——NEW LYCEUM: John Lawrence Players in A Western Girl 10-17 drew well.——EMPRESS: Girl Behind the Counter 10-17.——STANDARD: The Merry Whirl.——PROPLES'S: Merry Maidens.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Halton Powell co. 11-16 (Fair Week). Among the plays are The Beauty and the Banker, College Life, The Morning After, and Sunbonnet Sue; very capable actors and are pleasing large houses; Mr. Powell in his comedian roles pleases the audience. The Nest Egg 22. Get-Rich-Quick Wallingford 27.

AKRON.—COLONIAL (E. M. Stanley, res. mgr.): Vaudeville 4, indefinite; pleasing to ex-

cellent business.—GRAND (O. L. Elsler, res. mgr.): The Struggle Aug. 31-2 satisfied good business, as did A Fugitive from Justice 4-6. At the Mercy of Tiberius 7-9. Lyman H. Howe 10, 11. Evans's Honey Boy Minstrels 12. Heart of Chicago 13, 14.

WARREN.—OPERA HOUSE (John J. Murray): The Murray-Mackey Comedy co. Aug. 28-2 with following bills: The Marriage of Elizabeth, Colonial Days, On the Frontier, Sapho, The White Caps, and Rip Van Winkle; good business; the S. R. O. sign Wednesday, Thursday and Friday nights.

SALEM.—GRAND (B. L. Moore): William Kibbie's U. T. C. Aug. 31; good co.; pleased capacity matinee and night. The Girl and the Tramp 7.—ITEM: H. P. Kuts, of Newark, O., representing the Moore Circuit, arrived in this city 30, to take active charge of the Grand for the coming season.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Season opens with the Mae Laport Stock co. 11-16 (week of the County Fair). A Pair of Country Kids 19. Howe's pictures (auspices Kings Daughters) 27. The Girl and the Prince 28.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Stampede 2; fine performance; fair house. Vogel's Minstrels 4; filled house; fair satisfaction. The Girl and the Tramp 5. The Travelling Salesman 6.

NEW PHILADELPHIA.—UNION (Wm. Talman): Howe's pictures 6 pleased. Brewster's Millions 7 pleased fair house. Nest Egg 19. My Cinderella Girl 22. Girls 26. Peck's Bad Boy 30.

HAMILTON.—SMITH'S (Tom A. Smith): Lyman Twins Aug. 29 pleased two good houses. Down in Dixie Minstrels 3; fair business. The White Slave 10. Dante's Inferno 12-17. The Rosary 24.

NAPOLEON.—OPERA HOUSE (J. M. Rieger): Buckley Stock co. in Harbor of the Sun, Girl of Angel Trail, Rose of Destiny, Girl of the Ozarks, and Heart of the Cactus 4-9; good co.; capacity business.

MASSILLON.—NEW ARMORY (Fred G. Smith): Martin's U. T. C. 1; matinee and night to capacity. Grahame Stock co. 11-16.—GRAND (Fred G. Smith): Gus Sim's Minstrels 4.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Traveling Salesman 6 drew fairly well and pleased. Heart of Chicago 11; paying business; pleased. Frederick the Great 15.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures Aug. 28-2 to large and pleased business. Peck's Bad Boy 4. The Great Weaver and co. 5, 6.

URBICHSVILLE.—CITY OPERA HOUSE (Eberle and Van Ostran): Price and Butler Comedy co. Aug. 28-30.—UNDER CANVAS: Young Buffalo 5.

MILLSBORO.—BELL'S OPERA HOUSE (Frank Arentz): Regular season opened with The Vogel's Minstrels 12.—ITEMS: County Fair and Races 12-16.—Not a circus in this Summer.

CIRCLEVILLE.—GRAND (Walter Baumhauer): John W. Vogel's Minstrels 13 to fine business; fair co.

FINDLAY.—MAJESTIC (J. B. Swafford): Texas Cattle King 13. Checkers 14-16. The White Sister 21.

PORTSMOUTH.—NEW SUN (Mr. Lee): Rogers Brothers' Africander Minstrel Band and Orchestra 11-13; business fair.

OKLAHOMA.

MCALESTER.—BUSBY (Ralph H. Busby): Yama and the Lady 7 pleased good house.—AIRDOME (A. Bert Bates): Yama Yama Girls Musical Comedy co. in Paquita, Bell-Hop-Casey in Society, Idealized Ida 4-9; pleased good houses. Hastings's Stock co. 11-16.—UNDER CANVAS: Barnum and Bailey 29.

OREGON.

PORTLAND.

Henry Miller Opened Season at Heilig—Record-Breaking Week at the Orpheum.

The Havoc was the season's opening bill at the Heilig 4-9, and made a financial success as well as an artistic one. Miss Nobody from Hartford followed, with like results. Richard Carle in Jumping Jupiter underlined.

The Baker opened with The Sunny Side of Broadway 10. The Flower of the Ranch underlined.

The Orpheum closed the biggest week's business in its history with Lilly Lena, Edwin Stevens, Ward and Kingston, and the Australian Woodchoppers as topline attractions.

JOHN F. LOGAN.

PENNSYLVANIA.

PITTSBURGH.

Thais Well Presented—Universal Approval Accorded Louis Parker's New Play.

Pittsburg, Sept. 19.—Joseph M. Gaites's production of Thais is beautiful and sumptuous; a large co. is employed of capable players; the incidental music is exquisite, and altogether an offering of dramatic worth. Tyrone Power as Nicias was impressive; Julian L'Estrange displayed the proper qualification of Nicias, and Constance Collier played Thais in a siren-like, appealing and consistent mien. The current week of the Alvin has Nora Bayes and Jack Norworth in Little Miss Fix-It, and The Old Town, with Lew Dockstader and Stone, follows.

Maxwell won the highest praises of the foremost dramatic critics, and the audiences manifested their approval in a most pronounced manner at the Alvin last week. George Arliss's characterization of Disraeli was subtile and finished to the highest degree, and indelibly stamped this actor as one of our foremost players nowadays. Margaret Dale played Mrs. Travers finely. As Clarissa Elsie Leslie was very charming, and the same may be said of Marguerite St. John as Lady Beaconsfield. Ian Maclaren was an admirable Charles, and the other members of the co. acted their respective roles excellently. The play was solidly and substantially staged. The Deep Purple is this week's attraction.

The Harry Davis Stock co. is presenting The Dancing Girl at the Duquesne, and The Liars is underlined.

At the Mercy of Tiberius is the bill at the Lyceum; The Rialto Rounders is the offering at the Gayety, and The Daffydils at Harry Williams's Academy.

Louis N. Parker, the author of Disraeli, spent the past week in the city, and was called upon to make a speech on last Monday night at the Alvin. ALBERT S. L. HEWES.

READING.—ACADEMY (Phil Levy, res. mgr.): The Jolly Bachelors pleased two fair-sized audiences 7, with matinee. A first-class co. presented Get-Rich-Quick Wallingford to good business 8; first appearance in this city and it delighted all. The World Travel Festival of motion pictures was repeated 9, with matinee, to crowded houses, and generously applauded. Rube Welch and Kittie Francis appeared as co-stars in The Happiest Night of His Life 11 to good business; the co., though small, was well selected. Leola Lucey, until recently a vaudeville favorite, sang and acted the prima donna role very acceptably. The Moulin Rouge Girls (burlesque) played to good business, in spite of the Berks County Fair as a counter attraction 14, with matinee. Billie Burke in The Runaway 15. Madame Sherry 18. Ethel Barrymore in The Witness for the Defense 20. The Fortune Hunter 22.—OPERA HOUSE (C. G. Keeney): It is almost an assured fact that this playhouse will not reopen for this season, owing to the fact that the City Building Inspector has condemned the balcony and gallery. It was Mr. Keeney's intention to present vaudeville and motion pictures, but this ruling of the Building Inspector will likely interfere with his plans.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Get-Rich-Quick Wallingford 11 opened regular season and pleased a large audience. Joseph Manning as Wallingford was excellent, and others in the co. deserving mention were Edward Delaney, Rose Luboun, Maud Truax, Alice Bartlett, Elisa Mason, and William Malloy. Stetson's U. T. C. 13 pleased two large houses. Cheyenne Charlie, McCount and Fisher, and motion pictures 14-16 attracted very large houses. William Collier in Take My Advice 20. The Gamblers 21. The Old Homestead 22.—FAMILY (Charles M. Howell): The Capital City Comedy Four, Marlowe and Plunkett in The Deaf Student, Dayton and Edwards in Kitty Tonge, and motion pictures 11-13; pleased large houses. The Capital City Comedy Four made a big hit and appeared all week. Adde and Coulter in A Bunch of Nonsense, Allen and Clark, and Jolly Jessie Livingsecton appeared 14-16.—ITEM: Griffith Hughes, of New York, a nephew of Madame Marie Rappold, of the Metropolitan Opera House, visited here 10-13; he will appear this season in Henry Savage's English production of Puccini's The Girl of the Golden West.

ALLENTOWN.—LYRIC (W. E. Worman): Get-Rich-Quick Wallingford proved one of the liveliest ever seen on this stage, and the largest houses of the season were most enthusiastic in their applause; the co. receiving curtain calls after each act. Joseph Manning kept things humming as Wallingford, and was ably supported by Edward Delaney, Rose Luboun, and a strong and well balanced co. Bob Harris's Amusement co. in the burlesque, The Jolly Bachelors, had fair house 8; co. and performance not up to the standard. Forty-five Minutes from Broadway drew good houses matinee and night 9, and gave very satisfactory performance. World's Travel Festival, booked for 11, 12, canceled. Fair week attractions: Take My Advice 15. The Gamblers 19, 20. The Great Name 21, 22. Baby Mine 23.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Wagenhal and Kemper's Seven Days 7 to big business; excellent co.; cast: Aubrey Beattie, Chauncey Monroe, Edward Farrell, Gordan Burley, Fred Cousins, Bert Main, Madeline Winthrop, Jean Patriquin, Grace Valentine, and Florence Robison. Madame Sherry 26. Girl Who Hasn't Oct. 2. Buster Brown 9. Girl in the Taxi 23. Girl Who Dared 27. Chauncey Keifer Stock co. 30 and week. The Gamblers Nov. 1. Barriers Burned Away 10. Three Twins 20. Richard J. Jose 25. Forty-five Minutes from Broadway Dec. 1. The Rosary 11. The Beauty Spot 28.—ITEM: Manager Clark has had the entire house renovated.

BUTLER.—MAJESTIC (George N. Burckhalter): Jolly Bachelors 4; poor co.; light business. The Nest Egg 7; very good attraction and co.; light house. Seven Days 8; excellent co.; drew fair house. The Merry Burlesquers 9; good co.; pleased large house. Mary Emerson in repertoire 11-16; very good co.; excellent plays; opened with The Morals of Marcus to capacity house. Plays: Making of Maddalena, Lady Frederick, His Majesty and the Maid, The Will o' the Wisp, and Vanity Fair. The Goose Girl 18.

M'KEESPORT.—WHITE'S NEW THEATER (Fred E. Johnson): Town Talk 8; fair business. Seven Days 9 delighted fair house; Aubrey Beattie and Jean Patriquin carried off first honors. In the cast were: Chauncey Monroe, Edward Farrell, Gordon Burby, Fred Cousins, Madeline Winthrop, Grace Valentine, and Florence Robinson 11. High Flyers Burlesque co. 14. Get-Rich-Quick Wallingford 16. Merry Maidens 21. Fortune Hunter 23.—ORPHEUM (Fred Throop): Vaudeville 11-13; big business.

GREENSBURG.—ST. CLAIR (James G. Gay): On the Suwanee River 4 pleased fair-sized audience. Town Talk (burlesque) 7; good co. and house. Kibble's U. T. C. 10. Get-Rich-Quick Wallingford 18. Madame Sherry 25. The Gamblers 28.—ITEM: Major Billy Kibble, a Greensburg boy, is now presenting U. T. C. in his own name, having dropped the Stetson name. He will be given a rousing reception as well as a good house for his annual visit here 16.

WILKES-BARRE.—GRAND (D. M. Cauffman): The Chorus Lady 8; good co. and business. Buster Brown 9; good co. and business. Billie the Kid 11-13; fair co. and attendance. Beyond the Divide 18-20. Around the Clock 21-23. Silver Threads 23-25.—LUZERNE (Leon Ferrandini): The Tiger Lilies 11-16 pleased good houses. Miss New York, Jr., 18-23. Sam Devere's co. 25-30. Jolly Bachelors Oct. 2-9. Moulin Rouge Girls 9-14.

WILLIAMSPORT.—LYCOMING (L. J. Fiek): Myrkle-Harder co. in The Great John Ganton, Salomy Jane, His Last Dollar, A Southern Gentleman, A Gentleman from the South 7-9; fair sized and appreciative audience; good co. Mr Cinderella Girl 11; small but enthusiastic house: Annie Hart, Ines Girard, Evelyn Ramsey, Fred Bowers, and C. E. McKenney warmly received. Missouri Girl 12. Chorus Lady 19. John Larkins 20. Madame Sherry 27.

HARRISBURG.—MAJESTIC (N. C. Mirick): World Travel Pictures 7, 8; good business. Get-Rich-Quick Wallingford 9; good business and pleased. The Happiest Night of His Life, with Rube Welch and Kittie Francis, doing the leading business in the comedy line; drew fine business 12. Moulin Rouge Burlesquers 13; good business. Billie Burke in The Runaway 16. The Chocolate Soldier 18. Madame Sherry 19.

CARBONDALE.—OPERA HOUSE (Frank Trallis, res. mgr.): Chauncey Keiffer co. 11-16 opened with Charlotte Temple to a crowded house. Other plays: Sapho, The Provider, Anna Karmenia, A Soldier of the Empire, Lena Rivers, Boss of the K Ranch, and A Queen of the Rockies. Monte Carlo Girls 18. Mutt and Jeff and The Gambler to follow.

LEWISTOWN.—TEMPLE (Reilly-Haverly Co.): Girls 7; fair co.; poor business. The Maltese Players 11-13 failed to appear. The Girl from the Mountains 16. Madame Sherry 20.—ORPHEUM (Reilly-Haverly Co.): Harry Leander and co. 10-13.—PASTIME (Ike Berney): The Stantons and Mardo and Hunter 10-13. Morgan and Vedder 14-16.

YORK.—OPERA HOUSE (B. C. Pentz): Maltese Players played to poor business 4-6. Forty-five Minutes from Broadway, presented by a good co., to fair business 7. Private Secretary 9; fair business. Get-Rich-Quick Wallingford 12; good co.; fair business. The Thief 14. Stetson's U. T. C. 15. Manhattan Gaiety Girls 16. William Collier 21. The Gamblers 22.

MEADVILLE.—ACADEMY (Ben F. Maeck, res. mgr.): Chicago Stock co. 4-9; very good co.; pleased capacity. Last half of week: Strongheart, The Genius and the Model, The Angel of the Trail, The Spoilers, Sham, and Clothes. My Cinderella Girl 14. The White Sister 15. Howe's pictures 16.

HONESDALE.—LYRIC (B. H. Dittrich): Beverly of Graustark 5; good co. and business. Girl and the Tramp 29. Let George Do It Oct. 5. Hal Johnson in The Girl That Wasn't. March and Maid 20. Matter of Honor 26.—ITEM: Manager Dittrich expects a very successful season.

DU BOIS.—AVENUE (A. P. Way): Mary Emerson and co. in The Morals of Marcus, Lady Frederick, Vanity Fair, Making of Maddlena, His Majesty and the Maid, and Will o' the Wisp 4-9; S. R. O. opening night; good business balance of week.

TARENTUM.—NIXON (C. N. Reed): Town Talk 6 pleased small audience. The Girl and the Tramp 11; co. and house fair. The Merry Burlesquers 14 canceled. Finnegan's Honeymoon 16. On the Suwanee River 25. Madame X 27.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Martin's U. T. C. 13; good co.; pleased crowded house. Howe's pictures 21. Mason and Street repertoire 25-30. Billy the Kid 29.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Billy the Kid Aug. 27.—UNDER CANVAS: California Frank's Wild West 2 pleased two large audiences.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Moulin Rouge Girls 11. Happiest Night of His Life 13. Get-Rich-Quick Wallingford 15. Girl and the Tramp 16.

NEW CASTLE.—OPERA HOUSE (Joseph Love): High Flyers 7 pleased topheavy house. Nest Egg 9; good co.; light business. U. T. C. 14. White Sister 16.

CHAMBERSBURG.—ROSEDALE (William Krelits): Girl in the Taxi 8; good co.; fair business. Montgomery and Spangler 11-16; good bill and business.

PITTSTON.—BROAD STREET (H. J. Sinclair): The Chorus Lady 9; excellent co. and production to a fair-sized audience. The Girl of the Rockies 11 canceled.

ROCHESTER.—MAJESTIC (Arnold and Hamilton): The Nest Egg 8 delighted fair-sized audience. Underlined, Madame Sherry.

BRADFORD.—THEATRE (J. North): U. T. C. 9; fair house. Jeanne Towler in White Sister 13. Girl in the Taxi 20.

POTTSTOWN.—GRAND (W. H. Gracey): The Thief 8; fine business. Stetson's U. T. C. 11; big house. Beverly of Graustark 13.

SUNBURY.—CHESTNUT STREET OPERA HOUSE: Chorus Lady 20. Myrkle-Harder Stock co. 25-30.

RHODE ISLAND.

PROVIDENCE.

Christie MacDonald and Thomas Conkey Pleased Empire Patrons—Howard Thurston's Feats.

The Spring Maid was the principal change at the Empire 11-16 and those that gathered at the popular playhouse were treated to diversion of a most pleasing and attractive nature. Robert Edeson in The Cave Man 18-23.

Howard Thurston, the magician, was at the Imperial 11-16 and presented a most bewildering array of tricks and illusions. His performance was most remarkable and with the assistance of Beatrice Foster the audiences were worked up to a pitch of utter amazement. A special matinee was given Saturday for the children through the courtesy of Manager Gray.

The Passing Parade held the boards at the Westminster 11-16, where with clever comedians and catchy music it remained throughout the week. Ben Welch's Burlesquers 18-23.

With many thousand people as witnesses Harry Houdini, who is performing at Keith's during the week, jumped off Crawford Street Bridge heavily manacled, and to the delight of the crowd released himself of the paraphernalia while under water. His many remarkable feats have caused no end of comment throughout the city.

PAWTUCKET.—BIJOU (David R. Buffinton): The Bijou Stock co. in The Devil 11-16; good business. Lillian Lee Anderson gave a good interpretation of the Wife. Hassle Burgess was excellent as the Model. Eileen Cosgriff as the Maid was good. E. A. Turner as the Artist was very good. Norman Fensler as the Devil gave the best performance since joining the co. Joseph Thayer, Henry Grady, and Howard Benton were good. Cowboy and the Squaw 18-23.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Wolf 11 pleased fair-sized audience. Harry Kelly in His Honor the Mayor 14.

SOUTH CAROLINA.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire): During the Summer the Grand has undergone considerable improvement under the personal supervision of Manager Whitmire. The work includes beautiful decorations and paneling on walls and ceilings, steam heat, beautiful lobby and new curtain and scenery. About $10,000 has been spent. Manager Whitmire thinks this will be the greatest season in the history of the Grand.

CHARLESTON.—ACADEMY (Charles R. Matthews): The Red Rose 12; good performance; good co.; S. R. O. Annie James supported by James Young, Melbourne McDowell, and Andrew Robson in Judy O'Hara 13, 14, and matinee; strong play; splendidly produced to fair business. Alma, Where Do You Live? 15. Starkey Players 16. Travel Pictures 18-23. Dante's Inferno 25. Field's Minstrels 26.

SPARTANBURG.—HARRIS (I. H. Greenewald): Alma, Where Do You Live 12; good attendance.—ITEM: The owners of the theatre have announced that after Oct. 8 the house will be under the management of J. T. Harris, Jr. The theatre is owned by Mr. Harris's father.

COLUMBIA.—THEATRE (F. L. Brown): Red Rose 11 pleased good business. Alma, Where Do You Live? 13. Aphie James in Judy O'Hara 15. Al. G. Field 18.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Lutheran College Band 8 pleased good house. The Third Degree 10; excellent co., to full houses. The Rosary 17. The Aviator 19. Henry Woodruff, presenting The Prince of To-night, 24. The Three Twins 26.

WATERTOWN.—GRAND (Sanford Dodge): The Right of Way 8 pleased light house. Third Degree 19.

TENNESSEE.

BRISTOL.—HARMELING (Lawrence O. Caldwell): Beverly Aug. 30 delighted good business; work of Irene Wardeld and Lawrence Evert deserves special mention. Madame Sherry 14. Man on the Box 20. Coburn's Minstrels 23. Girl in the Taxi 25. St. Elmo 27. United States Marine Band 30.

CHATTANOOGA.—ALBERT (C. W. Rex): Al. G. Field's Minstrels 7 pleased 8. R. O. business. The Girl in the Train 12. Madame Sherry 16.—BIJOU (C. W. Rex): St. Elmo 7-9 pleased good business. The Hoosier Schoolmaster 11-15.

FAYETTEVILLE.—UNDER CANVAS: John Robinson's Circus 10 pleased good business.

PARIS.—UNDER CANVAS: John Robinson's Circus 9; well attended.

TEXAS.

HOUSTON.

Bright Prospects for New Season—Personal Mention and Items of Interest.

The new season at the Prince opened with McFadden's Flats 15, followed by the Coronation pictures 19-23. Other attractions booked by Manager Weis are The Girl in the Train 20, Polly of the Circus 29, 30. Girl from Rector's Oct. 1. Nat Goodwin in repertoire 3. Aphie James in Judy O'Hare 5, 6. Smart Set, 7, 8. and Dockstader's Minstrels 9, 10.

The Old Majestic opened in A Man's World 24 by the stock co., with Carol Arden in the leading role.

The William Grew Stock co. offered A Bachelor's Honeymoon 10-16 at the Plaza.

The New Majestic and Cozy offered very attractive vaudeville bills 10-16 to good business.

Manager Weis, of the Prince, has returned from his Summer vacation and is enthusiastic over the outlook for good business.

Karl Hobiltzelle, president of the Interstate Amusement Co., which controls the Majestic circuit of theatres, was a Houston visitor this week, having come from the opening of the new Majestic at Fort Worth.

Raymond Branham, the popular treasurer and assistant manager of the Prince the past two seasons, will continue in that capacity the ensuing year.

X. A. Denny, formerly stage-manager of the Prince, and one of the best known theatrical carpenters in the South, is in charge of the stage at the Cozy.

Jesse Jones, of this city, the capitalist who financed the building of the New Majestic, announces that he has let a contract for another vaudeville theatre to be located at a prominent point on Main Street. Denver parties are reported as having secured the lease.

Bert C. Gagnon and wife, known to the stage as Edith Pollock, who made such a signal success at the Old Majestic here last season, have established themselves at the Lyric in New Orleans for a season of stock, presenting only high class royalty plays.

Business at the moving picture theatres here continues to be the very best. Crop conditions in Texas are good and have given the entire theatrical situation a roseate hue. It is believed as soon as the excellent financial condition of Texas is understood among managers, many more big attractions will be sent in this direction. HARRY VAN DEMARK.

FORT WORTH.—NEW MAJESTIC (A. C. Best): Vaudeville and pictures 11-16 drew well and pleased. Maelyn Arbuckle in The Belcher 18-23.—BYERS'S OPERA HOUSE (P. W. Greenwall): Smart Set 15, 16. Girl in the Train, Madame Sherry, and Nest Egg underlined.—PRINCESS (Joe Aronoff): Nell Paul and co. in The Heir to the Horrah 11-16; excellent co.; fair business.—IMPERIAL (William Ward): Vaudeville 11-16; good business.

SULPHUR SPRINGS.—JEFFERSON (W. W. Williamson): The Wolf 9 satisfied light house; weather warm. Smart Set 11. Spooner Theatre co. 13, 14. Circle O Ranch 22. The Man on the Case 25.—UNDER CANVAS: Roy E. Fox Lone Star Minstrels 7-9 pleased good business.—ITEM: This is the home of Roy Fox, and he is a life member of the local Lodge of Elks, who tended him a reception after his performance 9.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): The Wolf 5 opened season to fair business.—ITEM: Indications are for good season.

AMARILLO.—GRAND (Jim Moore): When a Woman Wills 14, with Marie Abbott in the title-role.

CLARKSVILLE.—OPERA HOUSE (C. W. Skinner): The Wolf 4 opened the season to light business on account of very hot weather.

UTAH.

SALT LAKE CITY.

Gerald Griffin at the Orpheum—Outdoor Amusement Season About Over.

At the Orpheum week of 3 houses were unusually large, owing probably to the home coming of the many Summer vacationists. The excellent bill given also had much to do with the large attendance. The Loreh Family, embracing eleven people, with several horses, proved the great feature. Their entire act is brilliant, lively and expert. Mabelle Fonda and co. of clever club jugglers were popular. Three Magic Pictos was unique and pleasing. Gerald Griffin and co. in a preposterous farce gave the majority of the audience a big laugh. Clifford Walker, monologue artist, was well received. Maud Hall Macy and co. were popular and worthy. Fay, two Colcys and Fay in blackface specialities were genuinely humorous and got a big hand each night.

Salt Lake Theatre dark, Garrick Theatre dark. Colonial still running pictures and vaudeville.

but will move these over to the Mission Theatre very soon. They will then endeavor to keep this house occupied during the run of high-priced attractions at the Colonial, in all probability returning them for the Summer.

The Empress Theatre is being rapidly finished for the opening of the season. It will be a handsome house and undoubtedly popular.

The Mormon Tabernacle Choir, which will go to New York in October, is hard at work on their programme. They will give some thirty concerts on the trip.

The Summer resorts, Saltair Beach, Wandamere, and Lagoon, have each done exceptionally good business during the entire season. All are now closed down—that is, the extra trains have been taken off. The extreme mildness of the weather has, however, still drawn numbers of people.

The Casino has decided to give up the picture-and-vaudeville-combined features, and after 18 will drop to straight pictures. It looks as though all houses here would soon follow suit.

The Utah State Fair (H. S. Ensign, Sec.) will occur during first week in October.

C. E. JOHNSON.

OGDEN.—THEATRE (G. G. Barry): Spring Maid 6 pleased good house. Mizzi Hajos, Dorothy Maynard, and George Moore well received. The Barrier 9.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Guy Brothers' Minstrels 8 pleased good house. Girl Who Dared 11: fair business. Kaines and Phelan Amusement co. 18-20.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Guy Brothers' Minstrels 11 pleased a large audience. Blue Mouse 18.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Rockwell's Sunny South co. 8. Newlyweds 14. Girl in the Taxi 16.

BENNINGTON.—OPERA HOUSE (Charles A. Wood): The Gamblers 19.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): Madame Sherry 7-9 pleased good business. Polly of the Circus 11 pleased good business. Field's Minstrels 14.——BIJOU (C. I. McKee): School Days 11-16: big houses. The Soul Kiss 18-23.

PETERSBURG.—ACADEMY (Dan Regan): The Nest Egg Aug. 31: fair house; well pleased. Alma, Where Do You Live? ? pleased fair house. Madame Sherry 11. Polly of the Circus 12: good co.: fair business. Louise Huff 20.

CLIFTON FORGE.—MASONIC OPERA HOUSE (J. P. Mathews): Norman J. Acker in The Man on the Box 5: fair house. Girl in the Taxi 16.

DANVILLE.—MAJESTIC (W. S. Harper): The Nest Egg 7: good co. and business. The Red Rose 8: strong co.: new costumes and scenery: excellent performance: large business.

WINCHESTER.—AUDITORIUM (F. H. Hable): Season opens with The Girl in the Taxi 14. The Thief 20. U. T. C. 26.

WASHINGTON.

SPOKANE.

The Lawrence Players Continue Their Good Work—Manager Hayward Appreciated.

The Auditorium was dark the week of 3. The House Next Door 17, 18.

The Aviator 3-9 was presented by the Lawrence Players at the American. Del S. Lawrence and Jane Kelton having the principal roles. Members of Ef-Katif Temple, Nobles of the Mystic Shrine, and their friends occupied the boxes, and the main portion of the lower floor the evening of 6.

Harry C. Hayward, for twenty years manager of the Auditorium Theatre, was presented a loving cup by pioneer residents of Spokane at a dinner in the rooms of the Bohemian Club the evening of 6, before leaving for San Diego, where he will manage the Spreckel's Theatre. Former United States Senator George Turner presided as toastmaster. D. C. Corbin, president of the Spokane International Railway Co., was one of the speakers. Responding to a toast in his honor, Mr. Hayward said: "I am leaving Spokane only for a time. This has been my home for thirty years, and will be as long as I live." Managers of the local theatres presented a heavy gold watch case set with two diamonds and a sapphire, at a dinner in Davenport's, at which were present E. Clarke Walker, Carl G. Milligan, Joseph A. Muller, George C. Blakeslee, and Charles W. York, members of the Spokane Managers' Association.

Ellery's Royal Italian Band has been engaged to play afternoon and evening concerts at Natatorium Park 12-23. W. S. McCREA.

SEATTLE.

Olive Vail and Good Company at the Moore—Betty Caldwell Made Good Impression.

Miss Nobody from Starland 3-6 at the Moore was a bright and attractive offering, which amused and entertained audiences averaging good business. Olive Vail appeared to advantage in the title part. Bertie Beaumont, Maude Emery, Ines Nesbit, Lawrence Comer, Robert H. Wilson, Otto Koerner and others contributed to the merriment. Dark 7-10. Henry Miller in The Havoc 11-16.

At the Seattle The Flower of the Ranch 3-9 was presented in an acceptable manner before houses ranging from small to large. Betty Caldwell in the title-role acquitted herself with skill and cleverness. Dark 11-14. U. S. S. Pennsylvania Minstrels 15, 16. Among the attractions to follow are Sousa's Band and The House Next Door.

Classmates 3-9 was the offering of the Sandusky-Stockdale co. at the Lois and audiences averaging fair business were in attendance. Myrtle Vane and Kernan Cripps were seen in the leads. In the cast were Clara Beyers, Eva Earle French, Rhea Mitchell, Carl Stockdale, Edw. Lawrence, Bert Hadley, Ralph Belmont, Lloyd Ingraham and others. Same co. in The Call of the North 10-16.

Jumping Jupiter Oct. 2 will be the opening of the Metropolitan.

BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: Miss Nobody from Starland 2 opened season; business good: Olive Vail well received.

WEST VIRGINIA.

WHEELING.—COURT (Charles A. Feinler): The Girl in the Train 6, 7; good business. The Commuters 11: deserved full house; warm weather interfered. Seven Days 15, 16. The Nest Egg 18, 19. Frederick the Great 20. Get-Rich-Quick Wallingford 21.——APOLLO (H. W. Rogers): Sam Rice's Daffydils: S. R. O. The Pacemakers 18-23.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Man on the Box 11 pleased light business. Madame Sherry 13.——ITEM: The State Association of Elks was in session 11-13. Two trainloads left for Bedford, Va., to visit Elks' National Home.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew): The Girl in the Taxi 20. Finnegan's Honeymoon 22. Graustark 23. Frederick the Great 25.

WISCONSIN.

JANESVILLE.—MYERS'S GRAND (Peter L. Myers): The Servant in the House 4: good business afternoon and evening: production good. Peck's Bad Boy 7: fair business and attraction. The Rosary 9: fine production: crowded matinee house and good night business. The Traveling Salesman 11. The Cow and the Moon 16. Bachelor's Honeymoon 22. Madame Sherry 25.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Married Bachelor (matinee and night) 4: satisfaction: two good houses. Servant in the House (matinee and night) 9 pleased. The Cow and the Moon 12 delighted good house: splendid attraction. Martin's U. T. C. co. (matinee and night) 16.

APPLETON.—THEATRE (E. L. Goldberg): The Hale Stock co. 3-8 pleased small houses. The Cow and the Moon 9 delighted good-sized audience. The Girl and the Tramp 10: small audience. The Servant in the House 13. U. T. C. 22. The Lion and the Mouse 23. Chauncey Olcott 25. Peck's Bad Boy 30.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Barriers Burned Away 1: good co.: big business. The Servant in the House 6: good satisfaction: fair business. Holland and Clifford's The Rosary 13: good co.: good business. The Lion and the Mouse 22. Madame Sherry 28.

OSHKOSH.—GRAND (J. E. Williams): Professor Barnum, hypnotist, 3-9: good business Lewis and Oliver Stock co. 10: played The Final Settlement: crowded. Peck's Bad Boy 16. A Bachelor's Honeymoon 17.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Messenger Boy 4: good attendance. Cow and the Moon 8: co. fine. Get-Rich-Quick Wallingford 10. Servant in the House 14.

NEENAH.—THEATRE (F. A. Leavins): Cow and the Moon 7: good co.: to packed house. The Girl and the Tramp 8: good co. and house. Winniger Brothers' Stock 11-16.

LA CROSSE.—THEATRE (Gay and Wohlhuter): The Aviator 9: fair business. Conway's Band 10: light house.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Bradley and Heaney): Harry Bulger in The Flirting Princess 2: good, to good business. Billy Clifford 15. The Country Boy 18. The Traveling Salesman 19. The Barrier 20.

LARAMIE.—OPERA HOUSE (H. B. Root): The Barrier 19.

CANADA.

MONTREAL.

The Beauty Spot Drew Good Business at His Majesty's—Other Attractions.

The Beauty Spot opened to a good sized audience at His Majesty's 11 and was given by a fairly capable co. Frank Deshon, Frank Walsh, and Goldie Jacob are the chief scorers. The Fortune Hunters 18-23.

A fine exhibition of Kinemacolor pictures is being given at the Princess 11-16.

The Bell Family, musical artists, and Homer Miles in On a Side Street, are two good features on the Orpheum bill. Collins and Hart have a taking act. A Session in School, Dennis Brothers, Ruby Raymond, He and co., Hon and Tracy, and Jimmy Lucas are other items.

The Lyric Hall opened 11 with a good bill of vaudeville and pictures 11-16.

Le Danseur Inconnu, a clever comedy, is the bill at the National.

Francais is doing its usual big business with vaudeville and pictures.

The Star Show Girls is the bill at the Royal. Coldstream Guards at the Arena 14, 16 drew well. W. A. TREMAYNE.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Constance Crawley's engagement has been extended for one more week, 11-16, when she will present Romeo and Juliet, The Romancers, Taming of the Shrew, and Francesca Da Rimini. Miss Crawley and her players have made a good impression, and will doubtless meet with further success here. Underlined are Madame X 21-23, with Adelaide French in the name part. The White Squaw 29, 30. Boston Comic Opera co. Oct. 17, 18. Countess de Sevirsky, dancer and pianist, 27, 28. Edward Terry will play his third engagement here next Winter, about Jan. 1.

SHERBROOKE, QUE.—HIS MAJESTY'S (Lon Cathro): Girl in the Taxi 2: fair co. Baby Mine 6, 7 pleased capacity; good co. Frank Deshon in The Beauty Spot 9: good co. and business. The French Maid 13. The Blue Mouse 16.——ITEMS: Manager Cathro has had Clement renovated, and changed name of theatre to His Majesty's.——Canada Great Eastern Exhibition was held here from 2-9. Attendance not up to average, but first-class fair.

HALIFAX, N. S.—THEATRE (J. F. O'Connell): Madame X 4-7 delighted splendid audiences. Adelaide French scored genuine triumph in title-role, and was warmly praised by press. Mildred and Rouciere 11-13.

OTTAWA, ONT.—RUSSELL (P. Gorman): Baby Mine 5-16 pleased big business. Beauty Spot 18-20.——DOMINION (S. Greening): Vaudeville 11-16 drew well and pleased.

BRANTFORD, ONT.—GRAND (F. C. Johnson): Cat and the Fiddle 16.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Washington, D. C., 18-23, Akron, O., 25-27, Youngstown 28-30.

ADAMS, MAUDE (Charles Frohman, mgr.): Buffalo, N. Y., 18-30.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Philadelphia, Pa., 18-30.

ANOTHER MAN'S WIFE: Philadelphia, Pa., 18-23.

ARAB, THE (Henry B. Harris, mgr.): New York city Sept. 18—indefinite.

ARLISS, GEORGE (Liebler and Co., mgrs.): New York city Sept. 18—indefinite.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Pittsburgh, Pa., 18-23, Cleveland, O., 24-30.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Rockville, Conn., 19, 20, Meriden 21, Waterbury 22, 23.

AVIATOR, THE (E. E. Trousdale, mgr.): Ashland, Wis., 20, Ironwood, Mich., 21, Antigo, Wis., 22, Rhinelander 24, Merrill 25, Wausau 26, Stevens Point 27, Grand Rapids 28, Portage 29, Beloit 30.

AVIATOR, THE (E. E. Trousdale, mgr.): Mitchell, S. D., 20, Plankinton 21, Yankton 22, Vermillion 23, Sioux City, Ia., 24, Le Mars 25, Norfolk, Neb., 26, O'Neil 27, Neligh 28, Columbus 29, Fremont 30, Council Bluffs, Ia., Oct. 1.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): New York city 25-30.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Oakland, Cal., 18-20.

BABY MINE (Eastern: Wm. A. Brady, Ltd., mgrs.): Peterborough, Ont., 20, Hamilton 21, Woodstock 22, Galt 23, St. Thomas 25, Owen Sound 26, Collingwood 27, Barrie 28, Orillia 29, Hamilton 30.

BACHELOR'S HONEYMOON (Leon A. Gilson, mgr.): Freeport, Ill., 22, Rockford 23, Waukegan 24, Woodstock 25, Harvard 26, Belvidere 27, Rochelle 28.

BARRIER, THE (Maurice Barham, mgr.): Cheyenne, Wyo., 20, Greeley, Col., 21, Ft. Collins 22, Boulder 23, Denver 24-30.

BARRIERS BURNED AWAY (Gilson and Bradfield, mgrs.): Macomb, Ill., 20, Dallas City 21, Nauvoo 22.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Reading, Pa., 20, Harrisburg 21, Altoona 22, Johnstown 23, Erie 25, Ft. Wayne, Ind., 26, Jackson, Mich., 27, Lansing 28, Kalamazoo 29, Grand Rapids 30.

BEBAN, GEORGE (Klaw and Erlanger, mgrs.): St. Louis, Mo., 17-23.

BELLEW, KYRLE (Charles Frohman, mgr.): Chicago, Ill., 18-30.

BEVERLY (Eastern: A. G. Delamater, mgr.): Nashville, Tenn., 18-23, Memphis, 24-30.

BEVERLY (Southern: A. G. Delamater, mgr.): Harrisonburg, Va., 20, Staunton 21, Hinton, W. Va., 22, Charleston 23, Huntington 25, Portsmouth, O., 26, Ironton 27, Williamson, W. Va., 28, Pocahontas, Va., 29, Big Stone Gap 30.

BILLY (Messrs. Shubert, mgrs.): Sedalia, Mo., 20, Jefferson City 21, Alton, Ill., 22, Quincy 23.

BILLY THE KID (Herbert Farrar, mgr.): Mt. Carmel, Pa., 20, Hazleton 23, Pottstown 25, Chester 26, West Chester 27, Lancaster 28, York 29, Pottsville 30.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Chicago, Ill., 2-30.

BLUE BIRD (Liebler and Co., mgrs.): New York city Sept. 15—indefinite.

BLUE MOUSE (Fred B. Wright, mgr.): Wht. River Jct., N. H., 19, 20, Newport 21, Claremont 22, Barre, Vt., 23.

BOY DETECTIVE: Louisville, Ky., 17-23.

BREESE, EDMUND (Joseph Weber, mgr.): New York city Sept. 14—indefinite.

BREWSTER'S MILLIONS (A. Rich, mgr.): Dayton, O., 18-20, Columbus 21-23, Pittsburgh, Pa., 25-30.

BURKE, BILLIE (Charles Frohman, mgr.): Buffalo, N. Y., 18-20, Erie, Pa., 21, Ft. Wayne, Ind., 22, Toledo, O., 23, Detroit, Mich., 25-30.

CHERRY, CHARLES (Daniel Frohman, mgr.): Detroit, Mich., 18-23.

CHORUS LADY: Syracuse, N. Y., 18-20, Rochester 21-23.

CHORUS LADY (Southern: J. E. Early, mgr.): Sunbury, Pa., 20, Shenandoah 21, Pottsville 22, Reading 23.

COMMUTERS, THE (Henry B. Harris, mgr.): Kansas City, Mo., 17-23.

CONCERT, THE (David Belasco, mgr.): New York city Sept. 14-Oct. 14.

CONVICT'S DAUGHTER (Ed. Anderson, mgr.): Omaha, Neb., 17-20, Des Moines, Ia., 21-23, Chicago, Ill., 24-30.

COUNTIES, CATHRINE (Stair and Havlin, mgrs.): Paterson, N. J., 18-23, Philadelphia, Pa., 25-30.

COUNTY SHERIFF (Eastern: O. E. Wee, mgr.): North Attleboro, Mass., 21, Rockland 23, Lawrence 23, Hartland, Me., 25, Bangor 26, Millinocket 27, Ft. Fairfield 28, Caribou 29, Presque Isle 30.

COUNTY SHERIFF (Western: O. E. Wee, mgr.): Mauston, Wis., 21, Bangor 22, Tomah 23, Preston, Minn., 25, Winnebago 26, Alsona, Ia., 27, Charles City 28, New Hampton 29, Waterloo 30, Dubuque Oct. 1.

COWBOY AND THE THIEF (Rowland and Gaskill, mgrs.): Worcester, Mass., 18-20, Springfield 21-23, Baltimore, Md., 25-30.

COWBOY GIRL (Northern: H. H. Whittier, mgr.): Princeton, Minn., 20, Mora 21, Foley 22, Royalton 23, Melrose 24, Alexandria 25.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Aug. 10-Sept. 30.

DANIEL BOONE ON THE TRAIL (Eastern: Ben Howe, mgr.): Toledo, O., 17-23.

DANIEL BOONE ON THE TRAIL (Western: L. L. Harris, mgr.): Chicago, Ill., 2-23.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Aug. 26—indefinite.

DEEP PURPLE (Liebler and Co., mgrs.): Pittsburgh, Pa., 18-23.

DENVER EXPRESS (Chas. A. Taff, mgr.): St. Louis, Mo., 17-23, Kansas City 24-30.

D'ORSAY, LAWRENCE (John Cort, mgr.): Albany, N. Y., 20, Amsterdam 21, Syracuse 22, 23, Toronto, Ont., 25-30.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

DRIFTWOOD (Leffler-Bratton Co., props.): Chattanooga, Tenn., 18-23.

EDESON, ROBERT (Henry B. Harris, mgr.): Providence, R. I., 18-23.

ELI AND JANE (Harry Green, mgr.): Linesville, Ia., 20, Allerton 21, Seymour 22, Newton, Mo., 23, Green City 25, Unionville 26, Cincinnati, Ia., 27, Moravia 28, Eddyville 29.

EVERYWOMAN (Eastern: Henry W. Savage, mgr.): New York city Sept. 4-30.

EVERYWOMAN (Western: Henry W. Savage, mgr.): Buffalo, N. Y., 25-30.

EXCUSE ME (Eastern: Henry W. Savage, mgr.): Boston, Mass., Aug. 24—indefinite.

EXCUSE ME (Western: Henry W. Savage, mgr.): New York city Aug. 14—indefinite.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York city Aug. 24—indefinite.

FAMILY, THE: Cincinnati, O., 17-23.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 1—indefinite.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): New York city 18-23.

FIRING LINE (A. G. Delamater, mgr.): Pittsburgh, Pa., 20, Scranton 21, Stroudsburg 22, So. Bethlehem 23, Phoenixville 25, Carlisle 26, Chambersburg 27, Hagerstown, Md., 28, Frederick 29, Alexandria 30.

GAMBLERS, THE (Eastern: Authors' Producing Co., mgrs.): Utica, N. Y., 20, Gloversville 21, Johnstown 22, Amsterdam 23, Schenectady 25, Little Falls 26, Rome 27, Ogdensburg 28, Watertown 29, Oswego 30.

GAMBLERS, THE (Western: Authors' Producing Co., mgrs.): Atlantic City, N. J., 18-20, Lancaster, Pa., 21, Harrisburg 22, 23, Huntingdon 25, Altoona 26, Johnstown 27, Greensburg 28, Connellsville 29, McKeesport 30.

GAMBLERS, THE (Southern: Authors' Producing Co., mgrs.): Allentown, Pa., 19, 20, Lebanon 21, York 22, Annapolis, Md., 23, Richmond, Va., 25, 26, Norfolk 27, Roanoke 28, Danville 29, Greensboro, N. C., 30.

GET-RICH-QUICK WALLINGFORD (Co. A: Cohan and Harris, mgrs.): New York city Sept. 19, 1910-Sept. 23, 1911, Boston, Mass., 25—indefinite.

GET-RICH-QUICK WALLINGFORD (Co. B: Cohan and Harris, mgrs.): Grand Rapids, Mich., 18-30.

GEORGE, GRACE (Wm. A. Brady, mgr.): Detroit, Mich., 18-23.

GIRL AND THE TRAMP (Co. A: Tom Wilson, mgr.): Gordonville, Va., 20, Fredericksburg 21, Petersburg 22, Newport News 23, Lawrenceville 25, Oxford, N. C., 26, Warrenton 27, Roanoke Rapids 28, Scotland Neck 29, Williamston 30.

GIRL AND THE TRAMP (Co. B: Bert Reaco, mgr.): Hobart, Okla., 20, Elk City 21, Geary 22, El Reno 23, Ponca 25, Alma 26, Blackwell 27, Enid 28, Chelsea 29, Newkirk 30.

GIRL AND THE TRAMP (Co. C: Fred A. Byers, mgr.): Black River Falls, Wis., 20, La Crosse 21, Spring Valley, Minn., 22, Rochester 23, Kenyon 25, Kasota 26, Windom 27, Slayton 28, Heron Lake 29, Luverne 30.

GIRL AND THE TRAMP (Co. D: E. C. Rockwell, mgr.): Lock Haven, Pa., 20, Williamsport 21, Bloomsburg 22, Mahanoy City 23, Mt. Carmel 25, Shamokin 26, Milton 27, Berwick 28, Honesdale 29, Pittston 30.

GIRL FROM RECTOR'S (Max Plohn, mgr.): New Orleans, La., 17-23, Baton Rouge 24, Houma 25, New Iberia 26, Lafayette 27, Jennings 28, Lake Charles 29, Beaumont, Tex., 30.

GIRL IN THE TAXI (A. H. Woods, mgr.): Philadelphia, Pa., 18-23.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Middlebury, Vt., 21, Vergennes 22, Chateaugay, N. Y., 23, Swanton, Vt., 25, Enosburg Falls 26, Richford 27, Lyndonville 28, Newport 29, St. Johnsbury 30.

GIRL WHO DARED (F. A. Wade, mgr.): Berlin, N. H., 20, Sherbrooke, P. Q., 21, Quebec 22, 23.

GIRL WHO WASN'T (Doherty and McMahon, mgrs.): Geneva, N. Y., 20, Owego 21, Galeton, Pa., 22, Wellsville, N. Y., 23.

GOLDEN RULE, LTD. (Charles Dickson, mgr.): New London, Conn., 22, New Haven 23-27, Waterbury 28, Meriden 29, New Britain 30.

GOOSE GIRL (Baker and Castle, mgrs.): Jamestown, N. Y., 20, Fredonia 21, St. Catharines, Ont., 22, Brantford 23, Toronto 25-30.

GRAUSTARK (Baker and Castle, mgrs.): Minneapolis, Minn., 17-23, South Chicago, Ill., 25-30.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Petersburg, Va., 20, Lawrenceville 21, Henderson, N. C., 22, Oxford 23, Warrenton 25, Roanoke Rapids 26, Williamston 27, Edenton 28, Tarboro 29, Kinston 30.

WANTS

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FOR SALE—Select photographs of dramatic celebrities; also autographs. Emily Woodman, 612 East South Street, South Bend, Ind.

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WANTED—Address of Fred., Ted., or Theodore Daly, important. Rev. William H. Gardam, Ypsilanti, Mich.

HACKETT, JAMES K. (J. K. Hackett, mgr.): Chicago, Ill., Sept. 18—indefinite.
HACKETT, NORMAN (Stair and Havlin, mgrs.): Dayton, O., 18-20. Columbus 21-23. Rochester, N. Y., 25-30.
HANS HANSON (Louis Reis, mgr.): Milbank, S. D., 20. Webster 21.
HAWTHEY, WILLIAM (A. G. Delamater, mgr.): Minneapolis, Minn., 17-23. Owatonna 24. La Crosse, Wis. 25. Winona, Minn., 26. Dubuque, Ia., 27. Cedar Rapids 28. Freeport, Ill., 29. Rockford 30.
HEART OF CHICAGO (Lincoln J. Carter, mgr.): Toledo, O., 24-30.
HILLIARD, ROBERT (Klaw and Erlanger, mgrs.): Atlantic City, N. J., 28-30.
HOEY, WILLIAM (Liebler and Co., mgrs.): Chicago, Ill., Sept. 3—indefinite.
HOOSIER SCHOOLMASTER (J. D. Stanton, mgr.): Knoxville, Tenn., 18-25.
HOUSE NEXT DOOR (Schiller Amusement Co., mgrs.): Birmingham, Ala., 17-23. New Orleans, La., 24-30.
HOUSE NEXT DOOR (Rowland and Clifford, mgrs.): Tacoma, Wash., 20. Victoria, B. C., 21. Vancouver 22, 23.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Winnipeg, Can., 18-20. Brandon 21, 22. Regina 23.
IRISH PLAYERS (Liebler and Co., mgrs.): Boston, Mass., Sept. 23—indefinite.
JAMES, ALICE: Charleston, S. C., 21.
KOLB, HENRY (Henry W. Savage, mgr.): Allentown, Pa., 21, 22. Trenton, N. J., 23. Kingston, N. Y., 25. Poughkeepsie 26. Troy 27. Schenectady 28. Albany 29, 30.
LION, THE ETERNAL (Stair and Havlin, mgrs.): St. Joseph, Mo., 17-20. Omaha, Neb., 21-23. Des Moines, Ia., 24-27. Dubuque 28-30.
LITTLE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—indefinite.
MADAME X: St. Johns, Can., 21-23.
MADAME X (Henry W. Savage, mgr.): Bridgeport, Conn., 19, 20.
MAN BETWEEN, THE (Vaughan Glaser, mgr.): Rochester, N. Y., 18-20. Syracuse 21-23. Boston, Mass., 25-30.
MANN, LOUIS (Werba and Luescher, mgrs.): Baltimore, Md., 18-23. Boston, Mass., 25-30.
MANTELL, ROBERT (Wm. A. Brady, mgr.): New York city 4-23.
MARION, JOHN (Messrs. Shubert, mgrs.): New York city Aug. 14-Sept. 30.
MAYVILLE, ROSE (J. R. Sterling, mgr.): De Kalb, Ill., 17-23. Chicago, Ill., 24-30.
MEXICAN, THE (Central Merle H. Norton, mgr.): Maysville, Mo., 20. Chillicothe 21. Brunswick 22. Carrollton 23. Lexington 27. Hiarinsville 28. Marshall 29. Moberly 30.
MICHIGAN GIRL (Eastern): Norton and Farrell, mgrs.): Conservtown, N. Y., 20. Robert 21. Hannibal 22. Kingston 23. Schuylerville 25. Glens Falls, Mass., 26. Maynard 30.
MICHIGAN GIRL (Western): Norton and Rith, mgrs.): Tenino, Wash., 20. Olympia 21. Aberdeen 22. Montesano 23. Tacoma 24. Centralia 25. Chehalis 26. Kalama 27. Astoria, Ore., 28. Portland 29. Silverton 30.
MILLER, WILLIAM V. (A. A. Powers, mgr.): Tacoma, Wash., 20. Victoria, B. C., 21. Vancouver 22, 23. Seattle, Wash., 24-30.
MISTAKE, A (Wm. A. Brady, mgr.): St. Louis, Mo., 17-23. Milwaukee, Wis., 24-30.
MISTAKE, A (Wm. A. Brady, mgr.): Indianapolis, Ind., 17-23.
MME. SHERRY (Charles Frohman, mgr.): Syracuse, N. Y., 21. Syracuse 22, 23. Rochester 24. Hamilton, Ont., 27. Toronto 28-30.
MOTH AND THE FLAME, THE (William A. Brady, mgr.): Boston, Mass., Aug. 7—indefinite.
NAUGHTY MARIETTA (Liebler and Co., mgrs.): Chicago, Ill., Aug. 19—indefinite.
ROYAL SLAVE (George H. Bubb, mgr.): Mt. Pleasant, Ill., 20. Brighton 21. Richia, Ia., 22. Ottumwa 23. Ft. Madison 24. Warsaw, Ill., 25. Canton, Mo., 26. Palmyra 27. Shelbyville 28. Monroe City 29. New London 30.
SALVATION NELL (Vaughan Glaser, mgr.): Chicago, Ill., 17-23. St. Louis, Mo., 24-30.
ST. ELMO (Vaughan Glaser, mgr.): Memphis, Tenn., 17-23. Birmingham, Ala., 24-30.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): New York city Sept. 16—indefinite.
SEARS, ZELDA (Joseph M. Gaites, mgr.): Boston, Mass., 2-23. Lowell 25-27. Lawrence 28-30.
SERVANT IN THE HOUSE (Gaskell and MacVitty, props.): Tomahawk, Wis., 20. Merrill 21. Wausau 22. Stevens Point 23. Grand Rapids 24. Marshfield 25. Menominee 26. Stillwater, Minn., 27. Red Wing 28. Faribault 29. Northfield 30.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Aug. 28-Sept. 23.
SHEA, THOS. E. (A. H. Woods, mgr.): Indianapolis, Ind., 18-20.
SIS PERKINS (C. Jay Smith, mgr.): Monroe, Mich., 20. Chelsea 21. Concord 22. Albion 23, 24. Hudson 25. Morenci 26. Montpelier, O., 27. Hicksville 28. Paulding 29. Peru, Ind., 30.
SPEED (Messrs. Shubert, mgrs.): New York city Sept. 9—indefinite.
STAHL, ROSE (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.
STAMPEDE, THE (A. G. Delamater, mgr.): Springfield, Ill., 19, 20. South Chicago 21-23. Ft. Wayne, Ind., 24, 25. Goshen 26. South Bend 28-30.
STRUGGLE, THE (Wills Amusement Co., mgrs.): Chicago, Ill., 10-30.
TEN NIGHTS IN A BAR ROOM: Boston, Mass., 18-23.
THAIS (Joseph M. Gaites, mgr.): Toronto, Ont., 18-23. Syracuse, N. Y., 25-27. Rochester 28-30.
THIEF, THE (Western; H. Q. Emery, mgr.): Baton Rouge, La., 20. Kentwood 21. Brookhaven, Miss., 22. Yazoo 23.
THIRD DEGREE (United Play Co., mgrs.): Milwaukee, Wis., 17-23. St. Paul, Minn., 24-30.
THY NEIGHBOR'S WIFE (Daniel Frohman, mgr.): Philadelphia, Pa., 18-30.
TILL OLSON (Carl M. Dalton, mgr.): Reynolds, N. D., 20. Minto 21. Grafton 22. St. Thomas 23.
TOWN MARSHAL (O. E. Wee, mgr.): Nashua, N. H., 20. Clinton, Mass., 21. Southbridge 22. Williamantic, Conn., 23. Mystic 25. Plainfield 26. Manchester, N. H., 27. Athol, Mass., 28. Warren 29. Westerly, R. I., 30.
TRAITOR, THE: Baltimore, Md., 18-23.
TRAVELING SALESMAN (Henry B. Harris, mgr.): St. Louis, Mo., 17-23.
TRAVELING SALESMAN (Eastern; A. S. Stern, mgr.): Streator, Ill., 20. La Salle 21. Sterling 22. Rock Island 23. Davenport, Ia., 24. Moline, Ill., 25. Kewanee 26. Princeton 27. Canton 28. Woodhull 29. Monmouth 30. Ft. Madison, Ia., Oct. 1.
TRAVELING SALESMAN (Western; A. S. Stern, mgr.): Rock Springs, Wyo., 20. Salt Lake City, U., 21-23. Ogden 24. Pocatello, Ida., 25. Boise 26. Weiser 27. Baker City, Ore., 28. Walla Walla, Wash., 29. Tacoma 30. Everett Oct. 1.
TROUSDALE, BOYD (E. H. Brown, mgr.): Alliance, Neb., 20. Deadwood, S. D., 21. Lead 22. Belle Fourche 23. Rapid City 25. Pierre 26. Huron 27. Brookings 28. Flandreau 29. Pipestone, Minn., 30.
UNCLE TOM'S CABIN (Eastern; Kibble and Martin, mgrs.): Steubenville, O., 20. Canton 21. Zanesville 22, 23.
UNCLE TOM'S CABIN (Stetson's): Gloversville, N. Y., 20.
WARE, HELEN (Henry B. Harris, mgr.): New York city Sept. 18—indefinite.
WAY DOWN EAST (William A. Brady, mgr.): Cleveland, O., 18-23.
WHAT THE DOCTOR ORDERED (Wagenhals and Kemper, mgrs.): New York city Sept. 20—indefinite.
WHEN A WOMAN WILLS (Co. A; Carlos Insteen, mgr.): Hinton, W. Va., 20. Whi. Sulphur Springs 21. Covington, Va., 22. Clifton Forge 23. Staunton 25. Front Royal 26. Luray 27. Gordonville 28. Fredericksburg 29. Newport News 30.
WHEN A WOMAN WILLS (Co. B; Carlos Insteen, mgr.): Henrietta, Tex., 20. Sherman 21. Denison 22. Dallas 23. Lewisville 25. Gainesville 26. Wichita Falls 27. Seymour 28. Haskell 29. Stamford 30.
WHEN A WOMAN WILLS (Co. C; Carlos Insteen, mgr.): Salt Lake City, U., 20-23.
WHITE SLAVE (Robert and John Campbell, mgrs.): Cincinnati, O., 17-23.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Buffalo, N. Y., 18-23. Jamestown 25. Franklin, Pa., 26. Youngstown, O., 27. Cambridge 28. Zanesville 29. Parkersburg, W. Va., 30.
WISE, THOMAS AND JOHN BARRYMORE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 3—indefinite.
WOLF, THE (Ernest Latimore, mgr.): Palestine, Tex., 20.
WOMAN, THE (David Belasco, mgr.): New York city Sept. 19—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 28—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 20—indefinite.
ALHAMBRA (Hoche and Marvin, mgrs.): Chicago, Ill., July 24—indefinite.
AUDITORIUM (William Steerner, mgr.): Los Angeles, Cal., July 16—indefinite.
BAKER: Spokane, Wash., Sept. 3—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BELGRADE (J. E. Lewis, mgr.): Rome, N. Y., Aug. 14—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 14—indefinite.
BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman, mgr.): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BOSTON PLAYERS (James A. Boshell, mgr.): Baltimore, Md., Sept. 11—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CODY, LEWIS J. (Cole and Dull, mgrs.): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLUMBIA PLAYERS (Berger and Metzerott, mgrs.): Baltimore, Md., Sept. 11-Oct. 7.
CRAIG (John Craig, mgr.): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Aug. 28—indefinite.
FAMILY: New York city Sept. 4—indefinite.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., Oct. 1—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La.—indefinite.
GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.
GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
HALL, LOUIS LEON: Jersey City, N. J., Aug. 28—indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Chicago, Ill., Sept. 4—indefinite.
HOLDEN (H. M. Holden, mgr.): Washington, D. C., Aug. 28—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.
LAWRENCE, JOHN: Cincinnati, O., Aug. 27—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MEEK, DONALD: Lowell, Mass., Sept. 1—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS (Frank North, mgr.): Oklahoma City, Okla., Sept. 10—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan., Sept. 4—indefinite.
O'NEIL, NANCE: San Francisco, Cal., Aug. 21—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PABST THEATRE (Ludwig Kreiss, mgr.): Milwaukee, Wis., Sept. 24—indefinite.
PATTON, CORSE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PRINCESS (Hiberd and Getchell, mgrs.): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.
PROSPECT (Frank Gersten, mgr.): New York city—indefinite.
SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.
TAYLOR, HARRY W.: Taunton, Mass., Aug. 19—indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.
TREMONT: New York city—indefinite.
VALE (Travers Vale, mgr.): Hoboken, N. J., Aug. 21—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 14—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Sept. 9—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Sept. 16—indefinite.

TRAVELING STOCK COMPANIES

BUCKLEY, LOUISE: Bay City, Mich., 17-23.
CHASE-LISTER: Audubon, Ia., 18-23.
CHICAGO (Charles RossKam, mgr.): Fremont, O., 17-23. Lima 24-30.
COOK'S (Carl W. Cook, mgr.): East St. Louis, Ill., Aug. 14—indefinite.
CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Paris, Ill., 18-23. Belleville 25-30.
CULHANE'S COMEDIANS (H. H. Price, mgr.): Greenville, Mich., 18-23.
DE ARMOND SISTERS (G. E. Dawson, mgr.): Ft. Scott, Kan., 17-23.
DE VOSS, FLORA (J. B. Rotnour, mgr.): Altoona, Ia., 18-23.
DYMONT (A. M. Diamond, mgr.): Brazil, Ind., 18-23. Warsaw 25-30.
GREAT WESTERN (Frank R. Dare, mgr.): De Soto, Mo., 18-23. Cape Girardeau 25-30.
HALL, DON C. (Don C. Hall, mgr.): Triumph, Ill., 18-23. Fairville 25-30.
HALTON-POWELL'S COMEDY: Kendallville, Ind., 18-23.
HENDERSON (W. J. and R. R. Henderson, mgrs.): Lawrence, Kan., 18-30.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Bloomington, Ill., 18-23. Hammond, Ind., 25-30.
HILLMAN'S (F. P. Hillman, mgr.): Concordia, Kan., 18-23.
HILLMAN'S IDEAL (Herbert Thayer, mgr.): Salina, Neb., 18-23.
HIMMELEIN ASSOCIATE PLAYERS (Ira B. Earle, mgr.): Sandusky, O., 11-23. Springfield 25-29.
HIMMELEIN'S IMPERIAL (A. H. Gravbill, mgr.): New Lexington, O., 18-23. Middletown 24-29.
KING DRAMATIC (C. P. King, mgr.): Hamlin, Tex., 18-23.
KNICKERBOCKER, Murray and Sherwood, mgrs.): Butler, Mo., 18-23. Lamar 25-30.
LA PORTE, MAE (Joe McEnroe, mgr.): Bellefontaine, O., 18-23. Mt. Gilead 25-30.
LOCKES, THE (W. H. Locke, mgr.): Buffalo Gap, S. D., 19-21. Deadwood Oct. 2, 3.
LYNN (Jack Lynn, mgr.): Canandaigua, N. Y., 18-23. Medina 25-30.
MAHER, PHIL (Phil Maher, mgr.): Glens Falls, N. Y., 18-23.
MOREY (Le Comte and Flesher, mgrs.): Clarinda, Ia., 18-23.
MOREY (Southern; Le Comte and Flesher, mgrs.): Ottawa, Kan., 18-23.
MORRIS-THURSTON: Bay City, Mich., 18-30.
MURRAY-MACKAY (John J. Murray, mgr.): Ashland, O., 18-23. Canton 25-30.
NESTELL'S ASSOCIATE PLAYERS: Manistee, Mich., 17-23.
NICKERSON BROTHERS: Pittsburg, Kan., 17-23.
PICKERTS, FOUR (Willis Pickert, mgr.): Salem, N. J., 18-23. Fredericksburg, Va., 25-30.
SPENCE THEATRE (Schus and Ravis, mgrs.): Sanger, Tex., 20-21. Marietta, Okla., 22, 23. Henrietta 25, 26. Quanah 27, 28. Memphis, Tex., 29, 30.
WHITESIDE STRAUSS: Ogdensburg, N. Y., 18-23.
WIGHT'S THEATRE (Hilliard Wight, mgr.): New Sharon, Ia., 20-23.

OPERA AND MUSICAL COMEDY

A LA BROADWAY (Harris and Lasky, mgrs.): New York city Sept. 23—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Amsterdam, N. Y., 20. Albany 21-23. Montreal, Que., 25-30.
ALLEN, BILLY (W. H. Harder, mgr.): Morgantown, W. Va., 18-23. Cumberland, Md., 25-30.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Philadelphia, Pa., 4-30.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—indefinite.
BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): Washington, D. C., 18-23. Pittsburgh, Pa., 25-30.
BAYES, NORA, AND JACK NORWORTH (Werba and Luescher, mgrs.): Pittsburgh, Pa., 18-23. Cleveland, O., 25-30.
BLACK, PATTI (R. Voelckel, mgr.): Danville, Ill., 20. Peoria 21. Springfield 22. Joliet 23. Chicago 24-Oct. 7.
BOHEMIAN GIRL (Milton and Sargent Aborn, mgrs.): Boston, Mass., 18-23.
BOHEMIAN GIRL (Co. A: Milton and Sargent Aborn, mgrs.): Poughkeepsie, N. Y., 23. North Adams, Mass., 25. Pittsfield 26. Bennington, Vt., 27. Troy, N. Y., 28. Schenectady 29, 30.
BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 28—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Fargo, N. D., 20. Billings, Mont., 22. Bozeman 23. Butte 24. Great Falls 25. Helena 26, 27. Missoula 28. Wallace, Ida., 29. Spokane, Wash., 30. Oct. 1.
BUSTER BROWN (Buster Brown Amusement Co. props.): Schenectady, N. Y., 19, 20. St. Johnsville 21. Little Falls 22. Utica 23. Penn Yan 25. Sodus 26. Newark 27. Corning 28. Hornell 29. Olean 30.
CARLE, RICHARD (Frasee and Lederer, mgrs.): Red Bluff, Cal., 20. Medford, Ore., 21. Eugene 22. Salem 23. Portland 24-27. Victoria, B. C., 28. Vancouver 29, 30.
CAT AND THE FIDDLE (Chas. A. Bellon, mgr.): Guelph, Ont., 20. Galt 21. Hamilton 22, 23. Barrie 25. Midland 26. Orilla 27. Lindsay 28. Peterboro 29, 30.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Springfield, Mass., 18-20. New Haven, Conn., 21-23.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Atlantic City, N. J., 21-23.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Zanesville, O., 22.
CLIFFORD, BILLY "8." (Rob Le Roy, mgr.): Denver, Colo., 17-23. Victor 24. Colorado Springs 25. Rocky Ford 26. Pueblo 27. Canyon City 28. Salida 29. Glenwood Springs 30. Leadville Oct. 1.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city Sept. 25—indefinite.
COW AND THE MOON (Chas. A. Bellon, mgr.): Rochelle, Ill., 20. Princeton 21. Galesburg 22. Moline 23. Dubuque, Ia., 24. Clinton 25. Davenport 26. Mt. Pleasant 27. Burlington 28. Keokuk 29. Quincy, Ill., 30. Cedar Rapids, Ia., Oct. 1.
DE ANGELIS, JEFFERSON (Frasee and Lederer, mgrs.): Chicago, Ill., 16-30.
DOLL AND HER DOLLARS (C. Wardle Brown, mgr.): Fairbury, Ill., 20. Rantoul 21. Hoopeston 22. Danville 23.
ELTINGE, JULIAN (A. H. Woods, mgr.): New York city Sept. 11—indefinite.
FANTANA (Edwin Warner, mgr.): Chicago, Ill., 17-23. St. Joseph, Mo., 25-30.
FIELDS, LEW (Lew Fields, mgr.): New York city Aug. 7-Sept. 23.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Los Angeles, Cal., 17-22. Bakersfield 23. San Francisco 25-30.
FLOWER OF THE RANCH: Walla Walla, Wash., 21. Lewiston, Ida., 22. Spokane, Wash., 24, 25.
FOLIES BERGERE REVIEW (Henry B. Harris, mgr.): Brooklyn, N. Y., 18-23. Washington, D. C., 25-30.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Chicago, Ill., Sept. 4—indefinite.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Sept. 17-Oct. 7.
GIRL IN THE TRAIN (Charles Dillingham, mgr.): New Orleans, La., 17-23.
GIRL OF MY DREAMS (Joseph Gaites, mgr.): Louisville, Ky., 18-23. St. Louis, Mo., 24-30.
HARTMAN, FERRIS (Ferris Hartman, mgr.): San Francisco, Cal., Sept. 3—indefinite.
HERZ, RALPH (Jos. M. Gaites, mgr.): Rochester, N. Y., 18-20. Buffalo 21-23. Trenton, N. J., 25-30.
HILL AND EDMUNDS' MUSICAL COMEDY: Meridian, Miss., 18-23.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., Sept. 2—indefinite.
JANIS, ELSIE (Charles Dillingham, mgr.): Syracuse, N. Y., 20. 21. Rochester 22, 23.
JUVENILE BOSTONIANS (R. E. Lang, mgr.): Revelstoke, B. C., 19, 20. Vernon 21. Armstrong 22. Kelowna 23. Summerland 25. Penticton 26. Keremeos 27. Orville, Wash., 28. Grand Forks, B. C., 29. Republic, Wash., 30.
KISS WALTZ (Messrs. Shubert, mgrs.): New York city Sept. 18—indefinite.
KOLB, C. WILLIAM (E. G. Davidson, mgr.): New Orleans, La., 17-23. Lake Charles 24. Galveston, Tex., 25. Houston 26. San Antonio 27, 28. Austin 29. Waco 30.
LAMBARDI GRAND OPERA: Oakland, Cal., Aug. 20-Sept. 30.
LARKINS, JOHN (Tom Morrow, mgr.): Williamsport, Pa., 20. Altoona 21. Greensburg 22. McKeesport 23. Uniontown 25. Morgantown, W. Va., 26. Fairmont 27. Marietta, O., 28. Gallipolis 29. Ironton, 30.
LE MILLION (Henry W. Savage, mgr.): Washington, D. C., 25-30.
LEWIS, DAVE (Rowland and Clifford, mgrs.): Grand Rapids, Mich., 17-20. Toledo, O., 21-23. So. Chicago, Ill., 24-27. Joliet 28. Galesburg 29. Moline 30. Davenport, Ia., Oct. 1.
LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): Brooklyn, N. Y., 18-23. Newark, N. J., 25-30.
MADAME SHERRY (Co. A; Woods, Frasee and Lederer, mgrs.): St. Paul, Minn., 17-23. La Crosse, Wis., 24. Dubuque, Ia., 25. Waterloo 26. Cedar Rapids 27. Iowa City 28. Des Moines 29, 30.
MADAME SHERRY (Co. B; Woods, Frasee and Lederer, mgrs.): Nashville, Tenn., 18-20. Mem-

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MERRY MARY (Chas. M. Baker, mgr.): Kalamazoo, Mich., 20, Grand Rapids 21-23, Battle Creek 24, Michigan City, Ind., 25, Laporte 26, Logansport 27, Wabash 28, Auburn 29, Goshen 30.
MILLIONAIRE KID (Kilroy-Britton, mgrs.): Atlanta, Ga., 18-23, Nashville, Tenn., 25-30.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): San Francisco, Cal., 17-23, San Jose 24, Sacramento 25, Stockton 26, Fresno 27, Bakersfield 28, San Diego 29, 30.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Cleveland, O., 18-23.
NELSON, ARTHUR, STOCK: Toledo, O., Aug. 20—indefinite.
NEVER HOMES (Lew Fields, mgr.): New York city Sept. 30—indefinite.
NEWLYWEDS AND THEIR BABY (Eastern; Leffler-Bratton, props.): Portland, Me., 18-23, Dover, N. H., 25, Nashua 26, Concord 27, Pittsburg, Mass., 28, Lowell 29, 30.
NEWLYWEDS AND THEIR BABY (Western; Leffler-Bratton, props.): Montreal, P. Q., 18-23, Syracuse, N. Y., 25-30.
NEW YORK HIPPODROME (Messrs. Shubert, mgrs.): New York city Sept. 2—indefinite.
PINAFORE (Messrs. Shubert, mgrs.): Philadelphia, Pa., 18-23.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Toronto, Ont., 18-23.
SCHOOL DAYS (Stair and Havlin, mgrs.): Norfolk, Va., 18-23, Savannah, Ga., 25-30.
SIDNEY, GEORGE (Frank Whitbeck, mgr.): Bay City, Mich., 20, Flint 21, Lansing 22, Kalamazoo 23, South Bend, Ind., 24-27, Angola 28, Peru 29, Danville 30.
SOUL KISS, THE (Mittenthal Bros., mgrs.): Richmond, Va., 18-23.
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SURATT, VALESKA (Lee Harrison, mgr.): Washington, D. C., 18-23.
THOMPSON'S OPERA (Col. W. A. Thompson, Inc., mgrs.): Chicago, Ill., Sept. 2—indefinite.
THREE TWINS (Stair and Havlin, mgrs.): Chicago, Ill., 17-Oct. 7.
THREE TWINS (Central; P. H. Niven, mgr.): Penn Yan, N. Y., 20, Geneva 21, Auburn 22, Ithaca 23, Cortland 25, Owego 26, Oneonta 27, Binghamton 28, Elmira 29, Corning 30.
VAN, BILLY B. (Stair and Havlin, mgrs.): Jersey City, N. J., 18-23, Providence, R. I., 25-30.
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WHEN SWEET SIXTEEN (Everall-Wall Co., mgrs.): New York city Sept. 14—indefinite.
WINNING WIDOW (Dave Posner, mgr.): Philadelphia, Pa., 19-23, Norfolk, Va., 25-30.
WINTER GARDEN (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 18-23.
WINTER GARDEN REVUE OF REVUES (Messrs. Shubert, mgrs.): New York city Sept. 25—indefinite.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Cedar Falls, Ia., 20, Sioux City 21-23, Sioux Falls, S. D., 24, Mitchell 25, 26.

MINSTRELS.

COBURN'S, J. A.: Morristown, Tenn., 20, Greenville 21, Johnson City 22, Bristol 23.
DOCKSTADER'S (Lew Dockstader, mgr.): Chicago, Ill., 17-23.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—indefinite.
EVANS'S, GEO., HONEY BOY (George Evans, mgr.): Cincinnati, O., 17-23.
FIELD'S GREATER (Al. H. Field, mgr.): Wilmington, N. C., 20, Charlotte 21, Spartanburg, S. C., 22, Greenville 23, Columbia 25, Charleston 26, Augusta, Ga., 27, Atlanta 28-30.
FOX'S LONE STAR (Roy E. Fox, mgr.): Pittsburg, Tex., 18-20.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Watson, Mo., 20, Rockport 21, Mound City 22, Bigelow 23.
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BELLES OF THE BOULEVARD (Fred McAlier, mgr.): Philadelphia, Pa., 18-23, Baltimore, Md., 25-30.
BEN WELCH (Jack Singer, mgr.): Providence, R. I., 18-23, Boston, Mass., 25-30.
BIG BANNER (Gallagher and Shean, mgrs.): St. Paul, Minn., 17-23, Omaha, Neb., 24-30.
BIG GAIETY (W. A. Miller, mgr.): Newark, N. J., 18-23, Hoboken 25-30.
BIG REVIEW (Henry P. Dixon, mgr.): New York city 11-23, Brooklyn, N. Y., 25-Oct. 7.
BOHEMIANS (Al. Labin, mgr.): Minneapolis, Minn., 17-23, St. Paul 24-30.
BON TONS (Jess Burns, mgr.): Buffalo, N. Y., 18-23, Rochester 25-30.
BOWERY (Hurtig and Seamon, mgrs.): Toronto, Ont., 18-23, Buffalo, N. Y., 25-30.
BROADWAY GAIETY (Harry Shanfro, mgr.): New York city 18-23, Philadelphia, Pa., 25-30.
CENTURY GIRLS (Morris Weinstock, mgr.): Montreal, P. Q., 18-23, Toronto, Ont., 25-30.
CHERRY BLOSSOMS (Max Armstrong, mgr.): Brooklyn, N. Y., 11-23, New York city 25-30.
COLLEGE GIRLS (Chas. Foreman, mgr.): Louisville, Ky., 17-23, Cincinnati, O., 24-30.
COLUMBIA (Frank Logan, mgr.): Cincinnati, O., 17-23, Chicago, Ill., 24-30.
COZY CORNER GIRLS (Louis Watson, mgr.): Milwaukee, Wis., 17-23, Minneapolis, Minn., 24-30.
CRACKERJACKS (Bob Manchester, mgr.): Rochester, N. Y., 18-23, Schenectady 25-27, Albany 28-30.
DAFFYDILS (Sam Rice, mgr.): Pittsburgh, Pa., 17-23, Johnstown 25, Altoona 26, Harrisburg 27, Reading 28, Allentown 29, Chester 30.
DARLINGS OF PARIS (Chas. Taylor, mgr.): Indianapolis, Ind., 17-23, Louisville, Ky., 24-30.
DREAMLAND (Dave Marion, mgr.): Schenectady, N. Y., 18-20, Albany 21-23, Boston, Mass., 25-Oct. 7.
DUCKLINGS (Frank Calder, mgr.): Brooklyn, N. Y., 18-30.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Buffalo, N. Y., 18-23, Detroit, Mich., 25-30.
GAY WIDOWS (Louis J. Oberworth, mgr.): New York city 18-30.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., 18-23, Newark, N. J., 25-30.
GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.): Albany, N. Y., 18-20, Schenectady 21-23, Brooklyn 25-30.
GIRLS FROM MISSOURI (Louis Talbot, mgr.): Jersey City, N. J., 18-23, Boston, Mass., 25-30.

(Continued on page 34.)

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

WITH proper humiliation The Spectator withdraws his indictment of the daily press for having announced so promptly that there would be films exploiting the poor derelict, Beulah Binford, who figured in the recent Beattie murder case. Frankly, The Spectator's confidence in the good sense of the American picture producers was too universal and far-reaching. He erred by failing to remember that there is always at least one biamed fool in every crowd. It is true that at the time the newspapers commenced their attack on the film there was no such picture contracted for. It existed then only in the brain of an obscure promotor. But for once the press reporters proved good guessers and the picture has actually materialized. It was "acted" on Staten Island with the Binford girl in the cast, and the film was submitted last week (Tuesday) to the National Board of Censorship, which promptly and unanimously turned it down. This veto, however, may not prevent its limited circulation. Men who are so contemptuous of public opinion, not to speak of decency and good taste, as to exploit this frail creature's past for a few dirty dollars, may be expected to get the film on exhibition where and when they can. The condemnation of the censorship board as well as that of public opinion and official prohibition will operate to limit the exhibition to a minimum, but the film will probably crop up here and there to furnish food for detractors of motion pictures for an indefinite period. As long as it hangs together it may rise up at any time to haunt the business. At any rate the mere memory of the stench will be a fragrant odor for the sniffing nostrils of motion picture traducers for a long time to come.

* * * *

One L. J. Rubenstein, who formerly conducted a little "trade" publication now defunct, is put forward as being the producer of the Binford film, but the real people back of the "enterprise" are alleged to be the Yankee Film Company, an independent concern affiliated with the Sales Company. At least the picture was made at the Yankee plant. Another individual whose name has been associated with the "enterprise" is a certain Arthur Lucas, who has had some interest in small picture houses in the South.

* * * *

While none of the persons mentioned in connection with the production of the Binford film have ever attained any great prominence in motion picture affairs, they are at least sufficiently identified with the business, both in length of time and in collateral connections, to fully warrant outside observers in fastening on motion picture producers, to some extent, as a class the onus of having permitted this admitted offense against decency and good taste. The Yankee Company, by its affiliation with the Sales Company alone, transfers to that important group of producers a certain share in the responsibility. It is gratifying to know, therefore, that the Sales Company, through its president, repudiates all sanction of the film. People are invariably judged, often unjustly, by the company they keep. So it is that the Binford film has arrived to curse and discredit motion pictures as an institution, not disastrously, for the whole affair is only an incident, but at least vexatiously. Like the fair name of a woman, motion picture repute cannot afford to be sullied with impunity.

* * * *

As to the film itself little need be said. It's merit or demerit as a dramatic or moral picture story does not enter into the matter. The Binford girl's sole value in the affair, if it can be called value, is her evil and shameless reputation and her alleged position as the motive for the Beattie murder. But for these considerations she would not have been thought of as a motion picture actress. The claims of the producers, therefore, that they want to give "the poor girl a chance," and that the film teaches "a good moral lesson" will be taken for just precisely what they are worth—and that will be in the opinion of most people, pure piffle. The public will assume that the possible money to be made out of the picture through its appeal to depraved and morbid tastes, regardless of the outrage to public opinion or the damage that may be done to the motion picture business, will be the motive for the disreputable exploitation. It will be argued, and with justice, that if the traffickers in the Binford girl's unspeakable past were really filled with a noble and charitable desire to "give her a chance" and to help her in an honest effort to better her life, they would go about it in a very different way; they would secure for her quiet and decent employment where she could live down her past instead of parading that past with the sole object of making money out of it.

* * * *

What remains for picture people everywhere to do in the circumstances, is to disclaim, as the Sales Company has done, all connection with or countenance of the whole wretched exploitation, and those who value their reputations for respectability and the good name of motion pictures in general, will lose no time or opportunity in doing this. The men who have made the mistake of fixing this disgraceful blot on the fair repute of motion pictures should be made to feel the heavy weight of condemnation and censure, not only of the public—they are bound to get that in any event—but also of their own fellows in the business. They would do well to recognize at once their duty and their best policy by pocketing their losses, throwing the film into the junk heap and forgetting that they ever contemplated the mistaken enterprise. They would not be the first picture producers to learn by personal experience that it does not pay to outrage public opinion.

* * * *

The most regrettable feature of the whole business, however, is the apparent plausible excuse the film gives for official and officious interference. Everywhere mayors and police are declaring that the exhibition of the film will not be permitted, and being in accord with public

Baker, Columbus, O.

JANE FEARNLEY

Playing Leading Roles with the Reliance Stock

opinion in this instance, the dangerous principle of official and arbitrary censorship is thus encouraged and seemingly justified. Some picture exhibitors are even quoted as welcoming the announcement that the police ban will be put on the film, thereby acknowledging that as a class they are unable to do the right thing without being forced to do it by the police. Sorry will be the day for art and literature in any form when the hampering restrictions of arbitrary police or other official censorship shall become a prevailing force in this country. And the tendency with regard to motion pictures is a long step in that direction. Better—far better—that the Binford film, or any other undesirable production, should be permitted to take its own course, trusting to the good sense and the good taste of the public to suppress it.

* * * *

Some one has questioned the right of the National Board of Censorship to refuse to pass the film, arguing that the picture itself is not immoral. This is begging the question. The board has no official standing, which is the very reason why its influence is tolerable and valuable. It infringes in no way on personal liberty. It cannot suppress any film arbitrarily. It can only approve or refuse to approve. Its endorsement of a film has value only because of the high reputation of the board. How little reputation as a board the members would retain if they endorsed the Binford film, requires no argument to demonstrate. They were therefore justified on personal grounds alone in refusing to lend their names to the picture. Indeed, it was an insult to ask them to even look at it.

* * * *

The experiment of issuing two or more reel subjects on one day instead of distributing the several reels over as many regular release dates, as announced last week in THE MIRROR, to be inaugurated by the Edison and Kalem companies, deserves more than passing attention. It was held in these columns (exclusively, it might be added) when subjects of more than one reel were first introduced, that the multiple-reel dramatic picture promised to point the way for greater development of motion picture drama. These hopes have been more than realized. Subjects of two or three reels furnish the exhibitor with something special he can advertise and they have come into great and constantly increasing demand. The only difficulty has been the practice of stipulated release dates requiring the splitting of the multiple-reel subject into its several parts and issuing them on different days, like a continued story. Unfortunately people do not attend the picture show with the regularity with which they read printed periodicals, nor do the released subjects commonly go over the circuits of theatres in regular order. This was aptly illustrated at Keith's Union Square, where the second part of The Three Musketeers was exhibited first, followed in a day or two by the first reel. One act or set of chapters out of the middle of a drama or a story cannot prove very interesting, nor do any but very curious young girls like to read the last chapters of a novel first. In spite of these drawbacks, the extra reel subjects have increased in favor, mainly because many exhibitors insisted on showing them as they should be shown—all at a single exhibition. By the new plan, the first reel of the set comprising the feature subject will be the regular release for a particular date and the additional reels will be specials for the same date. It is hoped that the extra reels as specials will be ordered by the exchanges and sent out to the theatres with each set intact. How closely this plan will be observed is a matter for future study, but it is assumed that exhibitors will be eager to encourage the idea.

* * * *

THE MIRROR has previously pointed out the first necessity of adhering to the highest standard of quality in producing dramatic subjects of more than one reel. The feature quality should not be permitted to degenerate by hasty productions of weak or badly constructed stories. By maintaining a high standard of art and subject the policy of issuing dramas of more than one reel may, as heretofore explained, solve the problem of extending the active life of the subjects thus distinguished. Reprints of one-reel subjects are seldom called for. Once issued on a regular day and they are dead. The multiple-reel subject being suitable for featuring and being necessarily of high quality may continue long in demand and warrant substantial reprints. This has already been verified in the case of the Uncle Tom's Cabin production by the Vitagraph. Fortunately, up to date, dramatic subjects of the two and three reel feature class have held to the required high standard. They have fully warranted the special prominence given them. Commencing with Drink, in two reels, issued long ago by Pathe Freres, and still in demand, and continuing on with the Vitagraph's Uncle Tom's Cabin and Tale of Two Cities, the Biograph's Trust and Enoch Arden, the Selig's Ten Nights in a Bar Room, Thanhouser's Romeo and Juliet, Edison's Three Musketeers and others, the quality has been exceptionally good.

* * * *

There are now three subjects of three reels each announced for early release, and these also promise to maintain if not, indeed, to increase the standard of quality. The Kalem's Colleen Bawn has been produced with special care in Ireland in the original scenes depicted in the drama. Selig's Two Orphans, of which two scenes are illustrated elsewhere, has been under process of construction a long time and at heavy expense of money and effort. With a notable cast and special direction it should prove a motion picture masterpiece. The Edison Company's coming feature, Foul Play, adapted from the famous novel, is of especially high quality as The Spectator can testify, having been permitted recently to see an advance copy. The powerful nature of the story lends itself wonderfully well to the motion picture form of narration and the adapter has been exceptionally skillful in arranging the story for clear and effective presentation. Two illustrations from this important release will be found on this page.

* * * *

An error of the types on this page last week made The Spectator credit the "Kalem Company group" with releasing thirty film subjects per week. Of course the "Sales Company group" was meant. The mistake, however, created a dreadful shock in the Kalem ranks. From three to thirty reels per week was some jump, they thought—not that they considered themselves unequal to the job, but the news coming so suddenly rather disturbed their ease and comfort.

THE SPECTATOR.

SARAH BERNHARDT IN CAMILLE.

Sarah Bernhardt, it is reported, is being filmed in Paris in her greatest success, Camille. It is only a question of time when all great stage players will be similarly recorded.

SAVING THE INDIANS BY PICTURES.

The Indian officer of the United States government is preparing to teach Indians proper living, so that the death rate may be decreased, and the principal means employed will be motion pictures, of which the Indians are very fond.

FILM COMPANIES DISSOLVE.

The Eagle Film Company and The Whyte Film Company, of New York City, have filed with the Secretary of State, at Albany, a certificate of voluntary dissolution.

Scene from the Selig 3-reel production, Two Orphans

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Lillian L." writing from Enid, Okla., furnishes views that should be of value to picture producers, especially those given to Indian and cowboy subjects. To quote:

I think one of the best photo-players is Harry Morey, of the Vitagraph. The other day I was in a picture show sitting behind several full-blood blanket Indians and they were running the old water jug and Red Eagle, Mr. Morey being chief in Red Eagle. These full-bloods made the remark that he "makes good Indians" and were pleased with that kind of Indian pictures, while I have seen them leave in disgust at punchers killing the Indians. The Indians criticize very closely. I think if any one wants authentic information regarding motion pictures he can certainly get it in THE MIRROR. Who played Dick in The New Editor (Selig)?

Dick in The New Editor (Selig) was William Duncan. Regarding Lillian's remarks about Indian pictures it might be added that the manner in which many players have learned to represent the Indian with faithful detail is remarkable. A gentleman who spent many years at a reservation and who had never seen a motion picture film until recently, expressed his surprise to a MIRROR representative at the excellence of Indian portrayal in a number of films. The only point he criticized was the manner of walking employed by the white actors. Indians, he explained, walk straight, with a tendency to toe in, but white players seldom accomplish this.

"Lewin Cleeve," of Philadelphia, is a good fellow and will not mind the manner in which his last letter has been allowed to go over, nor the fact that two of his questions are not answered, the information not having come to hand. Questions: THE MIRROR has been running a motion picture department since the issue of May 30, 1908. Back numbers may be had by writing to the business office. The talented young actress of the Biograph, so long missing from the films of that company, Stephanie Longfellow, is married and has retired from professional life. "Lewin Cleeve's" suggestion that THE MIRROR publish a "Spectator Number with nothing else from 'kiver to kiver,'" must be offered as a joke, although it would be no joke for The Spectator. "Lewin Cleeve" also wants to know more about "Mr. Spec."—wants his picture printed and so on. Pish, tush! Space is too valuable in THE MIRROR, so let us forget it.

Hettie Gray Baker, Hartford, Conn.: The other officer besides Marc McDermott in The Two Officers (Edison) was Sidney Booth.

"Criterion," New York: Yes, Jack Standing is one of the leads in Lubin films. They have several.

Augustus C. Beninati, of Boston, argues that film players may sometimes err by not playing to the front enough. He evidently likes facial expressions and points to a Vitagraph film, Two Wolves and a Lamb, as a case in which actors "stood with their backs to the audience" in several scenes, to the detriment of their work. The Spectator never saw the film in question and delayed this reply in hope of having a look at the picture, without success, however. But judging from other examples of the Vitagraph style, The Spectator is reluctant to endorse Mr. Beninati's views. He has never yet seen a film by any company which might not have been improved by more back views and less facing front. If Two Wolves and a Lamb was strong on backs it may be the very film The Spectator has long wanted to see.

A reader writing from 2623 W. Lehigh Avenue, Philadelphia, but who neglected to add a signature to the letter, praises the Kalem film Rory O'More as "the quintessence of art." Jack Clark "carries off the character to the minutest detail" and Miss Gauntier "adds the delicate finish" and is "the cleverest in the business."

EDWARD O'CONNOR
Who frequently appears in Edison films

"O. M. B." wants to know if Mr. Ford, of the Melies players, could not be persuaded to part his hair on the side. Questions: Hank, of the Essanay forces, is Augustus Carney, Mr. Leonard played the hero in The Still Alarm (Selig), Frank Lanning, of the Kalem, is an Irishman. "O. M. B." thinks Florence Turner "the prettiest girl in any company" and Mary Pickford next.

"Kentucky Elk," Danville, Ky.: Hasel Neason was the girl in Cupid's Chauffeur (Vitagraph), Alice Joyce was leading lady in Slabsides (Kalem), Hank and Lank (Essanay) were Augustus Carney and Victor Potel. Other questions are impossible to answer for want of data.

Wm. E. Bond, St. Louis, Mo.: Mrs. Harvey played lead in A Hero Almost (Lubin), Hasel Neason took the title part in The Sleep Walker (Vita). The queen in For Queen's Honor (Imp) was Isabel Rea. The landlady in Money in the Bank (Kalem) was Miss Hutchins. The title part in The Adventuress (Essanay) was played by Adrienne Kroell. Gladys Montague, formerly with Selig, is in the cast of Salvation Neil in Chicago at the National Theatre.

Inez Renberg, Greenville, Miss.: The maid in That Awful Brother (Lubin) was Jennie Nelson. The lover in Always a Way (Lubin) was Harry Myers. There was a Miss Gunning with Selig, but the company does not know her present whereabouts. Zelda in Zelda the Gypsy (Yankee) was Miss Insield. Information regarding the Biograph Priscilla is not furnished.

"C. H.," of New York, asks: (1) If Maurice Costello is with the Western Vitagraph, (2) why don't we see more of Leo Delaney in Vitagraph films, (3) why doesn't Mr. Costello act more with Miss Turner, and (4) what has become of Curtis Cooksey. Mr. Costello is with the Brooklyn Vitagraph stock; Mr. Delaney has appeared in recent Vitagraph releases, among which might be mentioned The Child Crusoes, and By a Woman's Wit. It happened, however, that for several weeks, films in which he had worked were not among those released. The only reason Mr. Costello is not

Scene from the Edison 3-reel film "Foul Play," to be released Oct. 6

Scene from the 3-reel film "Foul Play," to be released Oct. 6

oftener seen in films with Miss Turner is that the producers have not cast them together. Curtis Cooksey was last reported to be with an independent company, not named.

"A. H.," of Philadelphia, feels hurt because her letter has been unanswered so long. Letters are frequently held over sometimes to secure the information asked and other times for want of space in the paper. There are no other reasons why a courteous enquiry should appear to be ignored. "A. H." likes Mary Pickford "for she has so many cute little ways." Questions: The present whereabouts of Howard Mitchell and Eleanor Cains are not at hand. It was not Joseph Santley who was drowned. It was Tommy, his brother. Joe Santley is on the regular stage and another brother, Fred Santley, is with the Kalem company.

May Tully, Albany, N. Y.: The boy in the Edison films is Yale Boss. He was last seen in For the Queen, released Sept. 13. The daughter in The Professor and the New Hat was Mary Fuller.

"A Long Subscriber," Darien, Conn.: Maurice Costello played the male lead in The Inherited Taint (Vitagraph). The nurse was Helen Gardner. This reader adds: "I am an ardent admirer of both."

"E. W." and "E. T.," Indianapolis, Ind.: Yes, Frederick Santley with the Kalem Company is a brother of Joe Santley, but Joe is not playing with Lew Fields. He was with Marie Cahill.

"L. H. M.": The doctor's sweetheart in His Mother (Vita.) was Hazel Neason.

Martha Aschen, San Francisco: Helen Gardner played the lead in The Lure of Vanity (Vita). The scenes of the battlefield in For Love and Glory were located around Brooklyn, N. Y. Matrimonial questions are not answered as actors and actresses have the notion that it hurts their popularity to be known as married. Perhaps they think they would not get so many "mash" notes. Your other question is answered elsewhere.

"L. E. O.," New York: Vitagraph is pronounced with the long sound of "i" as in "bite." The baby in Captain Barnacle's Baby was Helen Costello, daughter of Maurice Costello.

Our early friend, Archibald Campbell, of Washington, D. C., has the "fever," as he puts it, more than ever. He declares that he sees "all first runs in the world," and that is going quite some. He wants to know how to get to the Vitagraph Studio. Take a B. R. T. Elevated at Brooklyn Bridge for Brighton Beach and get out at Elm street. Getting into the studio through the cement walls or past the guard at the gate will be another matter.

"Admirer," Greenville, Miss., thinks The Spectator is very good-natured. Would that others might think the same. Norma Talmadge appeared in The Sky Pilot and The General's Daughter (Vita) besides other subjects. Jack Standing was leading man in A Good Turn (Lubin). The other films mentioned cannot be identified because the makers' names are not given. "Admirer" thinks Warren Kerrigan should rank up with the prominent favorites among leading men.

Frank Manley of Montreal, Can., wants to know what the joke is about Owen Moore. Indeed, there is no joke, nor is Mr. Moore a joke. He is merely a very clever actor whose portrait THE MIRROR would like to print along with that of his very charming little wife, Miss Pickford. Yes, Mary Pickford has a sister who resembles her a little and who has appeared in Imp films, though not recently. Don't know where she is now. Rita Davis was with Lubin, but is not now. She is probably the actress in the stock company referred to.

"Bothofus," ask if Messrs. Costello and Delaney are brothers. They are not.

"A. R. J.," Duluth, Minn.: Delay in answering this enquiry was due to delay of film companies in supplying the information and to the powers that be, leaving the paragraph with others standing on the "left over" galley. Hobart Bosworth played the country boy in The Little Circus Rider (Selig), E. H. Phillips played Martin in The League of Mercy (Vita). Jack Clark was the Northern spy in For Love of the Enemy (Kalem). Edison studios are located at Decatur Ave. and Oliver Place, Tremont, borough of Bronx, New York City. Picture companies do not have to advertise for their players. They have applications for work by the hundreds. (If this is what is meant by the correspondent's question).

Sadie T. Brooks, N. Y.: The little girl with the Thanhouser company is called Marie Aline, and she is nine years old. Marion Leonard formerly with the Reliance, is not now with any company. She is travelling in Europe. Mary Fuller is one of the leading ladies for the Edison company. She was seen recently in The Switchman's Tower, Trading His Mother, A Thoroughbred, Her Brother's Photograph, etc.

"A Spokane Fan" calls the Biograph "stingy" for withholding names of players. "Some of my favorites play for that company" she adds, "and it makes the films so much more interesting when one knows the names of the players." She thinks Maurice Costello, Florence Turner, Alice Joyce, Albert McGovern and Mary Fuller "very good." Mabel Trunnelle, she calls "just the dearest girl." Questions: Mr. Kerrigan was the bridegroom in A Honeymoon for Three (Essanay). Other questions fall within the non-answerable class.

O. de Pré, Chicago: The mistress of the home in Mandy's Social Whirl (Lubin) was Florence Wragland. This reader adds: "I have seen this lady in a number of Lubin films and have admired her work, but never happened to see any mention of her name."

Mary Smith, Webster City, Ia.: The hero in Just for Her (Imp) was William Shay. The wife was Lucille Young. The girl in For the Sunday Edition (Imp) was Florence Lawrence.

J. R. Clemens, St. Louis, Mo.: The *Bioscope*, English motion picture weekly, is published from 85 Shaftesbury avenue, London, W. The yearly subscription price is four shillings in the United Kingdom and eight shillings abroad.

Elma Lee, Kansas City, Mo.: King Baggot is the leading man with the Imp. William Garwood played the operator in Won by Wireless (Thanhouser).

Stuart W. Knight, Fitchburg, Mass.: Practically all picture companies producing in America, buy scenarios. Mail them to the addresses appearing in their advertisements.

Mrs. R. W. Joslyn, Lebanon, N. H., pronounces the leading man in Out from the Shadow (Bio.) a "classy actor" and "the Biograph company ought to feel proud of him and the leading lady in the same picture." She thinks the film "the best Biograph we have run in a long time," and she also thinks THE MIRROR "has improved quite a bit of late." Nevertheless THE MIRROR cannot gratify Mrs. Joslyn's pardonable curiosity regarding the identity of the actor mentioned above, except to say that she has probably made a wrong guess.

Nellie Simpson, of Oklahoma City, writes that she knows the name of the Biograph actor in Out from the Shadow. Wonder if she does? She adds: "He is sure the handsomest man I ever saw and I wouldn't mind having him for a husband." Marion Leonard is back from Europe but has concluded no engagement with any film company.

"Mirror Reader," Jacksonville, Fla.: The leading man in His First Trip (Edison) was Edward Boulden. The Lubin leading man probably referred to is Jack Standing. The leading man in The Smuggler (Thanhouser) was William Garwood. The girl in the Prince and the Pumps (Vita.) was Lillian Walker. "Mirror Reader" thinks Miss Walker "fine" and in fact likes "all Vitagraph players."

"P. M. L.," of Kankakee, Ill., is informed that Biograph questions are not answered.

"Reader:" The lead in The Rosary (Essanay) was Francis X. Bushman. The cast in Taming a Tyrant (Essanay) was as follows: Stepfather, C. Walters; mother, Alice Donivan; daughter, Lottie Briscoe; sailor boy, C. Cooksie.

Carl Brown: Mary Pickford is still appearing in Imp. films, but there are rumors of a change to some other company. Owen Moore is no longer with the Imp.

Madeleine Williams, New Orleans, La.: Have no record of Bertram Lytell in motion pictures. Matrimonial affairs are not discussed in THE MIRROR unless authorized by the players in question. The difference between licensed and independent films is this: The licensed films are made by companies operating under and licensed by the Motion Picture Patents Company, owning the Edison and other patents. The exchanges handling licensed films and the theatres exhibiting them are also licensed by the Patents Company and no films not so licensed can be exhibited in such houses. The independent pictures are made by companies not licensed by the Patents Company and with cameras which they claim do not infringe on the patents of that company. The most of the independent companies are grouped for distribution purposes under a trading company known as The Motion Picture Distributing and Sales Company.

"Countless Curiosity," Oklahoma City: The girl in the Lure of Vanity (Vita.) was Helen Gardner.

STUDIO GOSSIP.

Wilbert Melville, who was for some time director for the Solax Company, is reported to have joined the Lubin forces.

Arthur D. Hotaling, comedy producer of the Lubin Company, has purchased a new automobile which he says is the fastest "buzzbuggy" in the business.

Jane Fearnley, whose portrait appears in this MIRROR, is winning much praise for her fine work in leads for the Reliance Company.

Edward O'Connor, pictured in this issue, is popular in many Edison films.

MOTION PICTURES FROM AEROPLANE.

The army aviators at College Park, Md., have succeeded in taking motion pictures from an aeroplane in flight. The value of this feat in mapping a country should be very great.

SHAMROCK RELEASES IN OCTOBER.

The St. Louis Motion Picture Company, the most recent addition to the ranks of the Independents, is reported to be making excellent progress. For more than three weeks past, taking advantage of the long interval of bright skies and ideal sunshine for cinematographic purposes, the company has been at work on its first releases, which it is promised will be shown some time in October. If reports are to be relied upon, their initial efforts will be notable ones. Five reels have already been made, all of them said to be original in treatment, and of great dramatic intensity. A comedy is also included, and under other conditions, than those which obtain today, Shamrock would be ready even now to begin releasing, but the reasoning powers of those in control, prompts them to wait until there is no possible chance for failure.

NESTOR GETS DESPERATE DESMOND.

The Nestor Film Company has added Harry Hershfield's Desperate Desmond to their series of famous cartoons in pictures. These films will later be put upon the market in alternation with the popular Mutt and Jeff, which in future will appear in half-reel form on Saturdays with a comedy subject. Desperate Desmond, it is planned, will appear Wednesdays in half-reel with a Western subject. A company will be sent to Southern California this fall, where pictures dealing with that locality will be taken. The business office of this company has removed from 147 4th Avenue, New York, to 688 Avenue E, Bayonne, N. J., where the studio is operated and a new factory is under construction.

DANTE'S INFERNO DATES.

Dante's Inferno, in five reels, is now being exhibited by the following companies in America: Milano Dante's Inferno Company No. 1, Indianapolis, Ind.; No 2, London, Ont.; No. 3, Kansas City, Mo.; No. 4, Chicago, Ill.; No. 5, Portland and Bangor, Me.; No. 6, Los Angeles, Cal; Jake Wells Amusement Company (A), Macon, Ga., Sept. 11-16, Savannah 18-23, Charleston, S. C., 25-30, Jacksonville, Fla., Oct. 2-7; (B) Memphis, Tenn., Sept. 10-16, Atlanta, Ga., 20-23, Montgomery, Ala., 25-30, Mobile, Oct. 2-7; Feighery and Place Amusement Company, Lawrence, Mass., Sept. 10-15, Westerly, R. I., 18-23.

KATE CLAXTON'S TWO ORPHANS (SELIG).

The Selig masterpiece, The Two Orphans, in three reels, will be released Sept. 25, 26 and 28. Unusual attention has been devoted to the production and it promises to be one of the most elaborate films ever released by any company. The picture rights were secured by the Selig Company from Kate Claxton, owner of the copyright, who colaborated with Otis Turner in the directing. The film may be exhibited as an unusual feature, extra posters having been provided, including large stands and three sheets, similar to printing employed by regular stage attractions.

MORE 3-REEL PICTURES BY VITAGRAPH.

The Vitagraph Company is now working on one of Charles Dickens' most beautiful stories, David Copperfield, which is especially desirable for motion pictures. Vanity Fair, by William Makepeace Thackeray, is also under way. Sir Walter Scott's "Ivanhoe" is still another in process of development. All these portrayals will be three-reel subjects, in continuation of the series of literary productions, the first of which was "A Tale of Two Cities," received with exceptional favor and enthusiastic, popular approval.

GOTCH-HACKENSCHMIDT WRESTLING FILMS.

The films of the great Gotch-Hackenschmidt wrestling match in Chicago before 35,000 people on Labor Day, which were made by the Selig Company and developed, printed and exhibited in Chicago in record time, are coming into popular demand throughout the country. The pictures are remarkably good and being a sporting event of the first importance with none of the objections that attach to films of prize fights, there is every reason why they should enjoy a long and world-wide run. The film in three reels is being marketed by the Gotch-Hackenschmidt Picture Company.

MORE KINEMACOLOR CORONATION FILMS.

A company of one hundred and five people, among whom which are twenty-three camera men, left London on Sept. 16 for Delhi, India, to conclude the series of coronation pictures taken for the English government by the Kinemacolor Company. The expedition is for the purpose of filming the India Durbar, when George V. of England will be crowned Emperor of India. The ceremony to have taken place on Sept. 22 will now occur Oct. 23 and the films taken during this period will be exhibited in this country as soon as ready.

KINEMACOLOR RETURNS TO HERALD SQUARE.

Kinemacolor has returned to the Herald Square theatre with new views, including the Coronation Derby. The business at the Majestic, with similar Kinemacolor coronation and other films, continues excellent, but owing to other house contracts, the Majestic season will close Oct. 1.

Reviews of Licensed Films

The Village Hero (Biograph, Sept. 11).—There is much droll humor in this farce which has an antique setting that serves excellently in giving it the air of sincerity necessary to its being. The village dolt has a sweetheart, whose tears drive him to join the town militia that pompously drills and parades for the glorification of its coxcomb captain. The dolt is awkwardness itself and a coward as well, running with the captain when the bombs of war appear in the picture. The dolt seeks refuge in a house which is being looted by a gang of rebels. Seeing the man in magnificent uniform coming through the window the rebels take to their heels, and the dolt gets credit for being a hero, is decorated with a medal, promoted to a commission and adored by his sweetheart.

The Lucky Horseshoe (Biograph, Sept. 11).—There is only feeble basis for this farce, and what there is does not appear to be developed. Indeed, it gives the impression of being carelessly thought out and chopped off before it is done. It is, therefore, very unlike the usual Biograph. A hard-hearted landlord who exacts the last penny from the poor washerwoman tenant and refuses to tip the waiter in the restaurant, finds a horseshoe and his nature immediately changes, just like a French or Italian comic. He becomes liberal, picks up a phoney ring on the street, where it had been planted by a couple of crooks, pays the crooks to let him keep the ring, finds out from a pawnbroker that it is glass and—throws away his horseshoe. It is well acted.

Divided Interests (Lubin, Sept. 11).—Arthur Johnson, as the widower with two lovable children on his hands, displays in this film his usual skill in diverting himself of all suggestion of consciousness. Not for an instant does he appear to know he is being photographed. He never steps down to the front to be seen, and, in fact, never seems to be acting at all. Here is where he excels so many other picture players. This widower feels that his children should have a mamma, but he is in doubt as between a widow and a nurse. At last he sends out an alarm of small pox. The nurse becomes frightened, and is sorry she can't come to the aid of the children, but the widow hastens to their bedside, thereby winning the widower's love. The scenario is ragged in construction, but the directing shows careful effort to attain natural results. The children are darlings.

Eva is Tired of Life (Pathe, Sept. 11).—Eva is discharged from the cafe where she is employed, a state of affairs that so overwhelms her that she wishes to end her existence. Eva seems to have an indestructible constitution. She leaps over a bridge to bounce back again; she sits unharmed beneath a builder's falling shaft; in the fireworks' establishment she is rescued unharmed after a terrific explosion, by a valiant policeman, and in his embrace she is no longer tired of life. The picture is very laughable.

Little Morits and the Butterfly (Pathe, Sept. 11).—The amusement in this film is obtained from Morits's attempt to evade a butterfly that is overfond of caressing his features. In his pursuit from the evasive creature he demolishes a room with a revolver, and is about to end a second when he is rescued by a fair, fat lady, who catches the butterfly. Why Morits is called little is not plain. The picture furnishes some fun, but not a great deal.

From Lourdes to Garvarnie (Pathe, Sept. 11).—This travel film is especially interesting and entertaining, showing as it does by exceptionally choice views this beautiful mountain region. Its principle features are the ascent of Pic du Jer up to the summit and through the numerous tunnels, the Valley of St. Sauver, the Abyss of Lus, and the riding of mules in the mountain.

A Sheepman's Triumph (Kalem, Sept. 11).—There is a distinct departure and novelty in this Western drama that brings out the atmosphere and life of the West to an exceptional degree. Perhaps one of its most distinctive features is the introduction of a stampede of cattle supposedly into a herd of sheep, although the effect of a real stampede was wanting. The backgrounds are excellent. The story is not so good. It deals with a feud between the cattlemen and the sheepherders. Nan, the daughter of the cattle owner, out for a ride, is caught between the sheep and the cattle, who are being driven in alleged stampede into the sheep. Ben, the son of the herdsman, who has just safely sheltered his sheep, saves her from her predicament, and forthwith they proceed to fall in love with each other. A post-office tree is put into commission, and an elopement planned. Nan's father makes a discovery of the plot at the tree when he meets his daughter there. She might have ridden away before he read the note, but she broke away at length, and the two were married before their respective fathers arrived. There was then a reconciliation. The situations are not always concisely developed, and the story lacks clearness.

Kit Carson's Wooing (Selig, Sept. 11).—The material for this film story purports to come from the early life of the famous scout and trapper. Becoming a captive of an Indian tribe, he is saved from burning at the stake by an Indian maiden whom he takes to wife. Learning of a projected raid on a stage coach he escapes with his squaw from the camp, and after a thrilling flight down a river in a canoe, warns the stage people who are then able to fight off the attack. Kit is rewarded with a job as guard for the stage line. The picture is interesting and well acted.

Off the Coast of Maine (Edison, Sept. 12).—These are marine views off the rocky coast of Maine. They are chiefly interesting as examples of motion photography.

Under the Tropical Sun (Edison, Sept. 12).—The plot is rather meagre in this story, and the dramatic interest likewise. There is some sentimental feeling expressed, but not very deftly. In fact, the picture, though well played, is not up to the uniformly high standard of Edison production. It is too palpably a hasty effort to give dramatic interest to industrial scenes around a Cuban sugar plantation. An American foreman, with a sweetheart at home, is sent down to take charge, and he is slightly smitten with a Cuban girl who falls head over heels in love with him, discarding her native lover. This young chap is easily pacified by the foreman making him his successor as foreman and leaving him the girl. The girl also takes to the idea very kindly, showing that nobody's heart had been in danger of breaking.

How to Catch a Bachelor (Gaumont, Sept. 12).—This company has been doing excellent work lately with clean, dainty comedies, and the present one is no exception. A bachelor tells his mother he would not marry the best girl on earth. The best girl, whom he has not yet seen, becomes nettled at this and determines to win him. Disguised as a flower girl she captures his heart, and later he meets her at his mother's home, where the match is completed. It would have been better, perhaps, if the story had continued, showing the girl refusing his advances and compelling him to win her heart in return.

From Bordeaux to Pauillac (Gaumont, Sept. 12).—Picturesque scenes along the shore of the river Garonne are presented in this film.

Dad's Girls (Selig, Sept. 12).—This is a melodrama with plenty of action—some of it novel and effective as, for instance, where one of the two sisters finds the bad gambler forcing his attentions on the other sister. She lassoes him, and drags him, struggling, into the river. Other incidents are too strained or useless for even melodrama. The gambler forces the assayer to tell dad his gold mine is worthless, but dad doesn't believe him, so nothing comes of that labored plot. Then the gambler hires a band of Indians to kidnap the girls, although how it would help him secure the gold mine isn't explained. Sheriffs and cowboys rescue the girls, and the gambler is expelled from town, which appears to end the story. Fine scenery and riding distinguish the film.

A Prisoner of the Mohicans (Pathe, Sept. 12).—The old, old device of having the white person come to the rescue of an abused Indian, thereby winning the gratitude of the red man and inspiring him to return the favor in a melodramatic manner further on, occupies the opening scenes of this film. The girl of the story was stolen by Indians, who failed to capture her horse—the object that Indians coveted more than all else. The friendly Indian trails the hostiles, followed by cowboys, but when he finds a division in the trail he sends the cowboys after the horse, and goes on himself after the men, who really had the girl. Eventually he reaches the hostile camp, secures the girl, and helps her escape from the pursuers, assisted in the end by the cowboys. Some of these later scenes are spirited and in a way exciting. Naming the tribe Mohicans is too obvious an error. The Mohicans was an Eastern tribe that is supposed to have become extinct a hundred years ago; Cooper's story, "The Last of the Mohicans," has made this fact too well known.

Her Crowning Glory (Vitagraph, Sept. 12).—This comedy is amusing because it is so human, though there might be some who would agree with the aunt that the motherless child needed disciplining, or at least attention along the lines of consideration for others. It is, however, a fine humorous conception. The aunt is quite satisfied that the nurse is not capable of governing the child, and accordingly sends a governess who is a fine disciplinarian. Her crowning glory is her hair—sumptuous and beautiful chestnut locks. For these the father falls in love with her, in spite of her treatment of the child. On the day before her wedding she takes a shampoo, and goes to sleep in a sunny window while drying her hair. The temptation is too much for the nurse. She presents the child with shears, and forthwith the prospective bride's crowning glory is lying at her feet. When she begins to spank his offspring, the father concludes that she is a heinous viper, and that is the end of his love.

Pathe's Weekly, No. 37 (Pathe, Sept. 12).—This periodical in pictures is proving itself very popular and interesting, bringing, as it does, a portion of the world's events by comprehensive picture and titles before the spectator in a concise and vivid manner. The film includes President Taft's Reviewing the G. A. R. Parade at Rochester, N. Y., with General Frederick D. Grant, the Elgin Race at Chicago, Kaiser William Heading the Standard Bearers, Atwood's Continuation of his Flight at Nyack, N. Y., in His Trip from St. Louis, The Wreck of the Lehigh Valley Train Returning from Rochester with United States Veterans, and also The Wreck at Middletown, Conn. The other scenes are foreign.

The Child Crusoes (Vitagraph, Sept. 13).—This release is in place of one previously announced, Beyond the Law, which is changed to Sept. 20. The Crusoe children are the attractive Adele De Garde and Kenneth Casey, the former as the daughter of a ship captain, and the latter as a stowaway, eager to become a sailor. The ship is wrecked, and the crew takes to the boats, leaving the captain and two children on the ship. They escape on a raft, reach a "desert island" that was strangely luxuriant with tropical growth, and the captain is killed by falling over a cliff. The children are now left alone. Savages from another island discover and pursue them, but American sailors arrive, led thither by a note set adrift in a bottle, and the kids are rescued. The story lacks novelty and logical interest, and is by no means convincing, as, for instance, the calm sea when the ship is first abandoned.

His Girlie (Lubin, Sept. 13).—The situations in this comedy are especially bright and novel, and the scenario author has succeeded in bringing them out to a very creditable degree, though the last part loses somewhat of its snap because the termination is delayed. Papa objects to his daughter's choice on general principles. The young man writes her a note, telling her he is going to kidnap her and not to be afraid, but he reckons without papa, who has concluded to remove his daughter from temptation by going on a journey. On the way they meet a newly married couple, whom they request to spend their honeymoon at their home.

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BIOGRAPH FILMS

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RELEASED SEPTEMBER 18, 1911

DAN, THE DANDY

A Father's Disappointment in His Son

The opening of the picture impresses one that the family is expecting the arrival of a most important personage, and such is the case, for the father expects the return of his only son from college in whom he had set great hopes, only to have them crushed into absolute disgust upon the entrance of his son, who has become a pronounced mollycoddle. The father at once sets about to cure the son of his present milksop nature by engaging the services of a tramp to taunt manhood into his son. This tramp proves to be a wealthy clubman disguised, in quest of new sensations, and enters into the spirit of the game with vim. This, however, proves fruitless. Still, the son's interest in a wealthy young heiress arouses hopes in the father, for he sees another plan—jealousy. To bring this about he gives a house party and the pretended tramp monopolizes the girl's attention. Jealousy is aroused, but Dan reasons he hasn't the sufficient sand to back his rage up, so he repairs himself to a gymnasium, where later we see him entirely transformed, and so, when next he encounters the quasi tramp, the father has reason to be proud of him.

Approximate Length, 998 feet.

RELEASED SEPTEMBER 21, 1911

A Convenient Burglar

Mrs. Gay, planning to visit mother, Gay feels a good time with the boys in sight. Wifey, however, is prevented from going just as she arrives at the railroad station and catches Gay just as he is about to leave for the roof garden. She enters, though, in time to prevent one of Gay's friends from escaping. This friend pretends to be a burglar and Gay gets out by taking the supposed burglar to the police (?). Roof garden now for theirs. However, Gay stays away too long and gets in bad.

Approximate Length, 534 feet.

When Wifey Holds the Purse-Strings

Mr. Goodhusband is forced to hand over every cent of his salary to wifey. He is allowed fifty cents for spending—how generous. He meets some of his friends and they stick him for a large bar bill, for which he gives an "I. O. U." He later plans to pay this by "losing" his wife's watch and having her advertise and offer a reward for its return. The scheme would have worked if his accomplice hadn't been disloyal.

Approximate Length, 463 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

The result is that the bride is kidnapped instead of the young chap's sweetheart. However, he returns her, the mistake discovered, and it ends satisfactorily by the daughter leaving her father at the hotel, returning and getting married before he discovers her absence.

The Hand of the Law (Eclipse, Sept. 13).—Aside from the fact that this film shows the effect without the cause it is well rendered, though this defect detracts greatly from the smoothness and therefore the interest. Juana warns the officers of the approach of the smugglers. They go forth and capture them, during which process one is hurled over the cliff. Juana passes by and administers to him. He is next seen in disguise as an old man, who tells the officer in charge of the smugglers something—not recorded—that causes them to journey to a spot where other smugglers jump out and overpower them. Settlers are warned by an unknown messenger and the smugglers overpowered. Then the smuggler who caused all the trouble dies, so the picture can have a pathetic ending.

Norwich (Eclipse, Sept. 13).—Some interesting views taken in the vicinity of the city named, including fishing scenes and harvest of ice, are shown in this film.

The Wheels of Justice (Selig, Sept. 14).—Some of the complications of this film story are not clearly explained—a rare defect in Selig films of recent issue. Neither is the story generally well thought out and developed. Things just happen to happen in a most amazing way. A reformed crook marries a decent girl and goes to live in seclusion in the country. A former pal hunts him out, insists on living with him, insults his wife, and only agrees to go if the husband will join him in burglarizing the house next door. The burglary is accomplished and the two crooks return to the married one's home, where the wife with a flashlight and an amateur photographic outfit makes a snapshot of them by accident. The camera is cast out of the window, picked up by a dog and carried to the man next door, who develops the film, identifies the burglars, rushes into the house and finds the woman secreted in a well and one of the burglars murdered by the other. The other burglar dies and confesses, and the neighbor marries the widow. Further comment on the story seems unnecessary. The acting and settings are good, except that the wife talks to the front.

The Squaw's Love (Biograph, Sept. 14).—Biograph Indian films frequently take on a poetic, romantic atmosphere which tends to lift the often thrilling nature of the story above the average quality. It is so in this subject to a remarkable extent, marred somewhat by the cultivated appearance of some of the distant backgrounds, which does not harmonize with the story. Two Indian braves are in love with two Indian girls. One girl is the daughter of the chief, who spurns the lover's offer and has him driven from the camp an exile. The exile's friend steals away the chief's daughter for the exile and very nearly gets himself into trouble, because his own girl sees the act and becomes murderously jealous. At last all four get away in a canoe, pursued by the rest of the tribe, and make good their escape by the girl swimming to the canoes of the pursuers, left on shore, cutting holes in them and thus causing the craft to sink when the pursuit is resumed. The four lovers gliding down stream, serene and happy, in the darkening twilight, is reminiscent but effective.

For the Queen (Edison, Sept. 13).—This is a pleasing little picture introducing the May fetes of a party of children. The rival knight runs away with the queen's crown that she had placed upon a bush to rest her weary head. The king on his pony pursues the knight on a bicycle—both means of locomotion being conveniently waiting. At last the knight throws the crown and flowers into the river, where the king regains them. The king is then lost, but is afforded the opportunity of returning the crown to the queen at the station house, when the kind policeman ushers him in to an anxious crowd of parents. The picture is charming in its conceit.

The Escaped Lunatic (Edison, Sept. 13).—This is a humorous incident of how lending a helping hand and a sooty handkerchief broke up a woman's quilting party. The man of the house went over to give his relative a lift with a stove. Returning, the day being hot, he mopped his brow with his blackened handkerchief. His besmeared face resembled a negro. Now the country side had been aroused by a placard announcing the escape of a dangerous negro lunatic. He was mistaken for the lunatic, but managed to escape the country gentlemen by a clever ruse. He walked into his wife's quilting party for a refreshing drink, and sent the ladies forth on a panic. He then went to the cellar through the trapdoor for more refreshing fluid, when the ladies, growing bold, thought to capture him by standing on the trap. On the arrival of the sheriff, he, with the others, discovered the condition of his face.

The Express Envelope (Kalem, Sept. 13.)—An exceptional and dramatic railroad story is presented on this film with a strength and consistency that make it a most absorbing and interesting picture. When her father is taken ill his daughter takes his place as station agent. Her engineer lover stops in to pay his respects and more on his way to have his freight train sidetracked. After his departure she receives a message over the wire to the effect that an express envelope containing the pay of a certain company is to arrive on the 9:20 train. While she is signing for the envelope two tramps creep into the station house and read the message she has jotted down. One holds her up while the other goes ahead with a flag to prevent the passage of any train. While the other fellow is rummaging through her desk with a free hand she is able to telegraph to the next station for help, after which she is able to take the tramp unawares and fasten him in the coal locker. Help arrives in the form of her lover, who comes in his sidetracked engine. The fellow who flagged the train is allowed to escape for some reason, but the other is captured. Guy Coombs is the lover, and as charming as ever. The girl's discovery of the tramp by the looking glass was unique.

The Lighthouse by the Sea (Edison, Sept. 14.)—Unusual heart interest is imparted to this film by the delightful manner in which the love-making of the two fisher lads and their lassies is introduced. It is humorous in a way, but wholly human and appealing. Sympathy for the two girls is therefore deep and sincere when their lovers are reported washed to sea from their wrecked boat. The stormy coast is searched and the lovers are at last discovered, one drifting on a spar and the other clinging to a rock. The brother of the girls can save only one; the other must be left to his fate. The older sister gives way to the younger, whose lover is then brought safely in. But fate is kind after all. Life savers pick up the other lover and all four rejoice in safety. Mabel Trunnelle and Laura Sawyer were excellent as the two sisters, and Herbert Prior and James Gordon equally good as the lovers. Charles Sutton as the father and Richard Neill as the girls' brother were also worthy of praise.

Madam Tallien (Pathe, Sept. 14).—This dramatic story, based on an incident of the French revolution, is presented by accomplished players with much grace. The film is colored. The aristocrats fleeing from their home are seized by the revolutionists and cast into prison. Citizen Tallien, one of the committee of safety, sees and loves one of the fair prisoners. He secures her freedom and marries her, and she, wishing her girl companion free also, forges Tallien's name to an order. In madam's apartment the fugitive is preparing for flight, dressed as a man, when Tallien enters. To save the girl, the wife permits her husband to believe she has a lover. When he learns of the forged order and of his wife's generosity he forgives her.

Everyday Life in Malacca (Pathe, Sept. 14).—This travel picture shows interesting views of native life in this Oriental land. Modes of transportation and industry are among the subjects.

A Tale of Old Canada (Selig, Sept. 15).—The scenes and the atmosphere pervading this picture are perhaps its most remarkable features, as it gives an exceedingly vivid representation of life in the wilds. The story, too, is well conceived and acted, though one might wish that the woodsman and the girl had more emphatically shown their love for each other in the beginning, where they were perhaps too willing to part. The woodsman leaves the post a short period before Jessica and her brother start to return for England. At their night's stopover they are attacked by Indians—made to represent the Indian of that period and locality. The woodsman happens along after them, though he started first, and in a unique manner overcomes the Indians. Then the lady declares that as he has saved her life, it belongs to him, for which womanly sentiment no doubt she should be greatly applauded. Of course, one would not like it if her brother had spoken thus, whose life was also saved.

Seeing Boston (Selig, Sept. 15).—Boston is given quite a thorough exposition on this film. Views of the Public Library, Old South Church, Faneuil Hall Market, Bunker Hill Monument, the Old and New State Houses, and others are shown, including Boston Common and the public Gardens.

The Burglarized Burglar (Essanay,

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Sept. 15).—The hero of this comedy is somewhat of a cad, but as he gets his just deserts in the end one can laugh at a fine comedy plot. However, one feels that if this character had been played as a vain incompetent the point of the story would be better realized, when he actually becomes a thief himself—a thing that for a time shocks one's sensibilities, as up to then he had seemed quite a likely young chap. Otherwise the story is decidedly a novel and humorous conception. Dorothy's father has no liking for the young writer, but Dorothy's sentiments do not coincide with those of her parent, and when her birthday comes around she writes the young man that she wishes him to take her to the opera and buy box seats. To carry out this wish he is obliged to pawn his watch and chain. Now Dorothy's father has put away a locket and chain for his daughter's birthday in the table drawer together with his watch and pocketbook. A thief enters, who acts as if he knew the articles were there, and proceeds to steal them. Outside, chased by a policeman, he seeks refuge in the writer's room, coming in through the window. The young man holds him up, relieves him of his booty, and locks him in the wardrobe. He then puts on Dorothy's father's watch and chain and decides he will give Dorothy the locket for her birthday. Of course, this act at the house causes consternation, and when the young fellow leads them back to his room to the real thief, saying he did it for a joke and the bird has flown, the entire family depart, snubbing him royally. The table was not found as the burglar left it.

Al Martin's Game (Lubin, Sept 14.)—While this film has many claims to uniqueness and originality and is constructed with due regard for the finer technicalities, it would seem to require different treatment to be entirely convincing, though the actors did their best to make it so. The hero is a villain and worthless fellow, and his over sudden goodness in saving the other in the desert does not hardly excuse his former acts nor does the nonchalant and smiling personality of the actor save the situation. He was broke and sold his horse, only to hold up the man who bought it later, take him to his cabin and relieve him of all his personal property. He found in the man's pocket a note and a photograph of a girl whom this young man had fallen in love with. The note explained that he had never met her before, but his love had sprung from her picture. Then our questionable hero decides to go forth in the other man's clothes and win the girl. He does so, but later returns to rescue the other from the desert, whence he had escaped from the drunken Indian left on guard. This portion of the picture including the return to the cabin, where the fellow apparently relents and goes for the girl, is decidedly well played. The girl, after looking at the other man, chooses him. One does not blame her in such a peculiar and unfair situation, but one feels she has an erratic and inconsistent character in her future husband. The film, however, is very entertaining and interesting.

A Mountain Torrent in Austria (Gaumont, Sept. 16.)—This film makes a beautiful picture in giving views of the Schwarzbach Falls that descend from a height of two hundred feet from the mountain. The natural gorge or bridge it forms is also shown.

The Cinematograph Fiend (Gaumont, Sept 16.)—The farcical endeavors of moving picture camera man to take a film of the newly appointed aldermen is herein exploited. The gentlemen strenuously object, and the perseverance of the photographer constitutes the fun of the film. It is more or less ingenious and amusing.

The Sheriff (Edison, Sept. 16).—The dramatic situations in this film are especially well conceived and also exceptionally well played by the actors concerned, who make it appear a vital and living reality. The sheriff's brother-in-law is a gambler, and to reimburse his fortune concludes to hold up the stage. He does so, and is wounded in the arm. The sheriff is summoned, and the brother returns to his sister's home. Here, after attending to his wound, she promises to delay the sheriff, if her brother will promise her to go across the border and there to live a new life. The brother writes a note, supposedly from a lover of hers, and she thus detains her jealous husband, while her brother rides away upon his horse. The horse returns later with the goods stolen, and a promise from the brother to live straight. Certain scenes are omitted that would add strength and smoothness to the story, but would obviously necessitate a longer film.

The Millionaire and the Squatter (Essanay, Sept. 16).—The usual natural acting of the Essanay players and some very pretty California scenery contribute to make this film pleasing. The story, too, has an element of interest, although it is dragged out in some scenes, notably the early ones when the millionaire is looking over his newly purchased estates. This waste of film necessitates that the trite and forced ending shall come too abruptly, the lover of the millionaire for the poor squatter's pretty but presumably uncouth daughter not being approached with sufficient convincing cause. The strength of the story lies in the character of the old squatter, who couldn't see why he should be evicted from the rich man's land and who meditated murderous revenge, but thought better of it when he found his enemy disabled from falling over a cliff. Instead of killing him he took him to his log cabin, where his daughter did the rest in jig time. Mr. Anderson acted the millionaire like ready money, which is to say like a real millionaire.

Cement Rock Blasting (Lubin, Sept. 16).—The scene in this industrial film when the entire side of a great ledge of rock is blown out with dynamite is a thrilling sight. The views were taken around the Portland cement works at Coplay, Pa.

The Scheme That Failed (Lubin, Sept. 16).—The Lubin players have been doing so much good work recently that this misfit comedy or farce is a painful surprise. It is devoid of either wit or plausibility, and a farce should have both—plenty of wit and at least a a semblance of the plausible. The fault appears to lie mostly with the scenario. The players were helpless. Two young clerks do some monkeyshine business at playing detective, and then for no apparent reason, tamper with a letter left for their employer by his daughter, making the note read that she has gone away forever. The employer discharges the jokers without any cause that could be discovered, as he was not supposed to know the note had been changed. Then the boys get themselves employed by a detective agency in some mysterious way, and in ridiculous disguise engage to find the daughter for the old man. After a number of scenes, wholly unintelligible to this reviewer, the daughter comes home and the boys are unmasked.

Two Men and a Girl (Essanay, Sept. 12).—This is an excellent film. Its simple straightforwardness carries one along with it, while the plain plot affords opportunity for much natural development of character and situation that indeed is its chief charm. It is a bicycle romance. The lovers meet in the lane, where her machine has become useless from a broken chain. He tows her home, dines with her parents and looks at the photograph album, all of which excites the rival's jealousy. After this has kept up for two weeks and the lover has thrashed him, the rival seeks consolation at the road house. This so arouses his bravery that he procures a wheel and rides after the hero with a knife. The two pass the girl's house at intervals. When she sees the drunken rival in pursuit of her lover, she arms herself with a revolver and follows on her own wheel. The rival is completely vanquished.

Kabylie Art Industries (Pathe, Sept. 14).—In this film the natives are seen making jewelry, inlaid cutlery, pottery and the spinning of wool and the subsequent making of rugs and carpets.

College Sweethearts (Pathe, Sept. 14).—Billy Quirk plays the leading role in this film in his usual interesting manner, and as the scenario is cleverly and amusingly developed, it makes an exceptional bright and entertaining comedy. Billy and his sweetheart were wont to seek love's joys over the garden wall. Now the wall divided the boys' college from the girls' college, and when the master of the one and the mistress of the other saw the young couple at their own game, they promptly expelled them. Then Billy's father seemed to think he had better go to work. Therefore, when Billy saw an "ad" to the effect that his sweetheart's father desired a second butler, he obtained the place. After a series of adventures his parents sought him, and when the parents of both found that Billy and the girl had been the cause of each others' difficulties, they were content that the flirtation should develop into something more serious.

A Shattered Dream (Melies, Sept. 14).—The religious sentiment and the sacrifice of the old priest in this film is no doubt appealing to many, while others might wonder if he acted altogther wisely or justly. By a careful life Father Martin had been able to save two hundred dollars and was about to realize the dream of his life, a trip back to the old country, when on the night of his departure a parishioner came to him to make a confession. He had been given two hundred dollars by his employer to deposit in the bank. On the way there he had stopped at a saloon and gambled it away. Father Martin wishing to save his soul from disgrace, gave him his savings and abandoned his trip. The story and situations are ably realized by actors and director.

Reviews of Independent Films

By the House That Jack Built (Imp., Sept. 11).—Such dainty little fantasies as this are so rare in pictures, especially among our American producers, that one regrets that this picture was not a bit more carefully edited. Much incidental action clogs the plot, and many fundamental points are passed by, the actors leaving the picture to struggle along by its vague and transitory titles. A poor nursery girl is sought by the lady of Banbury Cross to wed the son of old King Cole. Her body is left behind for some reason in the picture. Presumedly she is indulging in a soul flight. The prince pierced by Cupid's dart falls in love with the nurse girl, but the wicked queen of the Gnomes steals his heart, and makes him forget her, an idea not well brought out in the scenario. She and her accomplice are captured by Little Boy Blue and Little Bo-peep is rung in by some unexplained process. The heart is restored, and the guilty pair about to be hung, when the little nurse girl intercedes for them, and then she is happily married to the prince. Meanwhile Old King Cole, the fiddlers and blackbirds are inadvertently worked in. The production has many admirable points, but continuity and clearness are not among them.

The Stage Robbers of San Juan (American, Sept. 11).—This film has dramatic value and interest, but it is thought there are other ways to make interesting pictures than by making doubtful heroes of robbers. The two stage robbers quarrel and separate. When the older sees the advertised reward for both of them, he decides to be revenged on his former pal, who on this fellow's departure has concluded to go to Mexico with his wife and start life anew. They are pursued by the sheriff, informed by their traitorous partner. The young husband is wounded, apparently, over the heart, and the wife leaves possibly for the purpose of letting the villain come and find her husband. It could not have been for a physician, for she returns later alone. Her husband is cast in jail, indicated by a sign, and escapes in a rather miraculous and unexplained manner. They delay in front of the jail for quite a period to write a note, explaining that their enemy is the guilty man, and then hasten to the spot, previously discovered by the wife, where their former confederate had hidden his reward and the mail bag. They steal the reward, and make for the Mexican border. Of course, this theft in nowise adds to their virtue. Their note, having made the sheriff suspicious, results in the arrest of the other robber, who is followed to the hiding place and caught with the mail bag. It is well acted by all concerned, except the older robber, who not only burlesqued his part in places, but was also guilty of unnecessary and bad pantomime.

The Lost Letter (Bison, Sept. 12).—Two rivals have a fight in a saloon over nothing. The unfavored one makes good his escape after shooting the other, and the other coming to consciousness vows to be avenged and sets forth in front of the sheriff and posse, though they had plenty of time to precede him, and would have done so if they had performed their duty. The pursued man, unaware that he has not shot the other, feels that all is lost, writes a note to the effect that he will save them the trouble of shooting him and then kills himself. The rival seeking vengeance arrives before the sheriff, and the letter being lost in the shuffle, he is believed guilty of the man's death. His sweetheart and friend are informed, and the girl finds the note, arriving just in time to prevent her lover from being hung after a hasty trial called Western (?) justice. The leading man is, as ever, full of fire and motion; yet exuberance in its varying forms is only one of the numerous states that the human mind may express.

The Buddhist Priestess (Thanhouser, Sept. 12).—There is a unique trend to this story, and the company deserves praise for the atmosphere given it. Two missionaries traveling with their little girl are seized with the plague. They die, and the attendants forsake the child and enter a nearby temple of Buddha, and depart with the image of the prophet. The child wanders into the temple, and goes to sleep on the altar. The priest finding her there believes she has been sent to replace the statue. Accordingly she grows up to womanhood, worshiped as an idol. A naval officer at this point wanders ashore on a hunting trip, wounds one of her sacred doves, and incidentally makes her acquaintance. He sends her a love message from on shipboard by means of the dove. Later when the angry natives discover him with their priestess and the two seek refuge in the temple, the dove is again let loose, and informs the men on shipboard who come to the rescue and the maid

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deserts with the man. It makes a very pretty and entertaining story; but, of course, in real life the pigeon would not deliver the second message, as they always return to their first home. It is well acted, though it is feared the little girl is losing her childish simplicity; she seemed to be imitating a full grown actress, not a little girl.

Cain's Retribution (Ambrosio, Sept. 15).—The scenery and the photography of this picture are distinct qualities. It is presented and acted with understanding. Cain, in order to end his rival's life, intoxicates the other man's horse with liquor. Accordingly when he returns up the mountain side, he with his horse and wagon tumble over the mountain heights to their death below. The rest of the picture is the spirit of the dead man returning to torment his murderer. The victim is driven away from the side of the girl to whom he would just espouse himself, and is drawn to the grave of the dead rival. Here he falls over an embankment to his death in terror at the vision. One wonders if the horse were really sacrificed for the sake of the picture. For this reason, however the effect may be produced, perhaps such scenes are best omitted from motion picture films.

Tiny Tom Wins a Lottery Prize (Ambrosio, Sept. 15).—This film is distinctly reminiscent of the Gaumont Jimmie, and while it has the same appeal it is hardly as entertaining or amusing from the nature of the scenario or the acting or personality of the little boy, who, however, is not without appealing qualities. Tom wins a basketful of money from a lottery ticket he found in the ash can. He dines in a cafe, flirts with a lady, fights a duel with her escort and wounds every participant, including the seconds.

How Poor Children are Reared in Paris (Eclaire, Sept. 11).—Paris is exceptionally kind to its babies, as evinced by this interesting film. One is shown the care and treatment given an infant from six months to eighteen months old. Their diet, their bath and dormitories are all instructively and entertainingly set forth.

How Teddy, the Champion Cyclist, Lost His Bet (Eclaire, Sept. 11).—Teddy is challenged by a gentleman whose means of locomotion is a box with his arms to a race of five hundred yards. Teddy loses the race because the gentleman knows the road, which is filled with countless obstacles that afford more or less amusement in the process of being overcome.

Her Uncle's Will (Solax, Sept. 13).—The young woman is left a fortune on condition that if she refuse to marry a certain man the money reverts to him; if he refuse, it reverts to her. Of course, she loves another man. Accordingly her brother decides to help her out by dressing as an old maid and assuming her name. The plan works. The intended gentleman of the will arrives and when he sees the object he is supposed to marry, he signs away his rights. It is amusing but quite ordinary in its treatment. The brother is the only actor who seems to be in the spirit of his part. Type-written visiting cards cheapen the production.

The Cobbler (Reliance, Sept 13).—If Mr. Shakespeare had written this scenario he might have called it, "Much Ado About Nothing." Had the young lover had the true American spirit he would have insisted on marrying the girl without his parent's consent, which he did at last anyway, for there is no indication that they ever did relent. One regrets that such a meaningless and badly constructed scenario should be wasted on such admirable settings and on the excellent talent employed. It is little else than a series of pictures with explanatory titles. A cobbler obtains ten thousand dollars on a lottery ticket. He becomes a dissipated gambler. What he is able to do on ten thousand dollars at the outset is startling. Because of her father the parents of her lover refuse to let their son marry the girl. The cobbler loses all, and learning of his daughter's sorrow vows never to drink again. Then the lovers come in and all is well. The cobbler's rise into high life is sudden as is his fall back into his old character. The entire picture lacks mechanical and psychological development.

The Brothers (Imp., Sept. 14).—Just why this title is employed is not quite evident. There is good Irish atmosphere, and therefore one might wish that such material were not wasted on a superfluous dream picture. This same picture might have been worked up into a vigorous and interesting plot conception. A parish priest takes a morning walk around his parish, makes peace between two rivals in love with the same girl, meets a party of men playing "duck on a rock" and administers a rebuke to a member of his parish when he finds him with his bottle. Returning to his home he dreams that the two rivals fight, and one flings the other over a precipice. He shelters the murderer from the angry mob of "duck on the rock" players. Then he of the bottle comes up to set fire to his home. He awakes to find his pipe has set fire to his newspaper, an effect not realized. He finds the lovers in harmony and the sinner comes with his whiskey bottle to confess.

Faith (Rex, Sept. 14).—This is the story of the restoration of a minister's lost faith, but the film is not as impressive or pointed in bringing out its theme as might be, due entirely to the manipulation of the scenario, which is not always as clear and well-defined at certain points as one might wish. He is asked to resign by his deacons because of the atheistic sermons he has been preaching. He leaves his wife without much qualm and goes out West where he makes a fortune among the miners. Then he resolves to seek his wife, but is obliged to return through a country frequented by bandits. He meets with an accident, a scene not shown, which confuses the picture for a period, for one imagines that he must have been robbed. He was rescued by a settler and cared for that night. Before they went to bed the family knelt in prayer. This renewed the man's trust, and he spent the night in scripture reading, and later when his wife's whereabouts could not be ascertained, he sent out to find her, and at length met her by chance, evidently the answer to his prayer. The production is well acted and put on.

The Mother of the Ranch (American, Sept. 14).—This dramatic story has been given excellent treatment, and is naturally and impressively acted. Though the idea of saving the mother the humiliation of a scapegrace son has recently appeared several times in picture, its development in this instance has been made fresh and compelling. He leaves his mother in the East to go West, where in the course of events he becomes a cattle thief. He is captured, and when his mother arrives unexpectedly as a surprise to the supposedly successful son, there is only a rough grave. The boys, however, make him out a hero, and adopt her as the mother of the ranch. The introduction of the cattle and the scenes shown are praiseworthy features.

In the Chorus (Thanhouser, Sept. 15).—A dramatic and entertaining story is cleverly unfolded on this film, that maintains with a few overdrawn exceptions excellent atmosphere. It is well acted and seems to point a moral. A mother in order to support her child obtains a position in the chorus. She leaves the child with relatives, whose cruelty causes the child to leave them and find a home among some farmer folk. After ten years her mother's theatrical manager happening through the country hears the girl sing and engages her. At the theatre the mother tries to make her over into a real live chorus girl, until she sees the scar on her shoulder caused years before by boiling water. Then she persuades her to go back to her former, better life, keeping her own identity unknown.

Lone Star's Return (Bison, Sept. 15).—One finds this a throughly artistic and enjoyable Indian story. The scenes are delightfully well chosen amid lake and mountain, and the arrangement of the Indian camps is creditable. It is also convincingly enacted. The story deals with the visit of Lone Star to another camp in his desire for adventure. He falls in love with a maid, and his suit is accepted. The rival steals the maid, and the two are captured by Lone Star's tribe, where Lone Star meets her, and she is evidently taken into his tribe.

The Altered Message (Solax, Sept. 15).—There is nothing especially good or especially bad about this picture. The actors play with a half hearted zest, for which one has the feeling that they are not primarily to blame. At the army post, Captain Dean and Captain West are rivals for the colonel's daughter. Captain Dean is successful in his suit. When he is ordered away to command a body of men the girl, seeing the message in her father's office, alters it to read West instead of Dean, that her lover may still be with her. The deception is discovered and West is blamed. Dean is sent to make the arrest and the girl goes with them. On the way he proves himself a hero when the smugglers, dressed as army men, make an attack. The girl then confesses to her crime, is smilingly reproved for all the trouble she has caused with the Government's documents and officials and all is well.

Pals (Reliance, Sept. 16).—This is an entertaining, well played and well constructed little picture of an Oliver Twist type. The Fagins use their children for support by sending them forth on foraging expeditions. On one of these occasions a well-to-do lady drops her pocketbook, and when the boys return it, after a struggle with their conscience, she rewards them. The elder boy conceals part of the reward in his shoe, only to have it discovered by his father, when he surrenders up the rest. While the father is dealing with this wayward offspring the other escapes. He is found on the doorstep of the woman who had befriended him and is seen to be taken in by his father, who has followed him. The father plans a robbery of the house with one son, but when he attempts to implicate the other, this son arouses the household, which results in the capture of his father and a home for himself and brother.

The Horse of the Regiment (Itala, Sept. 16).—Toto is presented with a horse by the village officials as an expression of their esteem. The horse, was formerly used in the regiment, and when he hears the call of the bugle he creates a gneral havoc and smash up, though it was quite obvious that the animal was made to do it all by direction.

Mutt and Jeff and the Newsboys (Nestor, Sept. 16).—The amusing quality of this cartoon idea continues in this release, despite the fact that the numerous speeches of the comedians appearing on the screen with the action tends to distract the attention. This defect, which was not apparent in the earlier numbers of this series, might, it would seem, be remedied by the actors holding their positions during the display of the speeches, or by reducing the number of speeches. With some such improvement the novel and undoubtedly effective idea would be still more successful. Mutt and Jeff after a disastrous experience as brokers go into the newsboy business. Mutt, from his diminutive size, makes a hit at selling papers, and the opposition newsdealer is glad to sell out to him. He then gives Jeff a job, but lanky Jeff is obliged to dress like a boy in short trousers. He is arrested by the truant officer, and with Mutt as his guardian is haled before the school authorities and forced to go to school. The ridiculous nature of the conceit makes it doubly amusing.

At Perry's Ranch (Nestor, Sept. 13).—This Western subject has many excellent qualities, being naturally yet forcefully played, with the exception, perhaps, of the young leading man who, though agreeable, was inclined to overact. He comes to the ranch as a tenderfoot, falls in love with the girl of the rancher's family, falls out with the foreman, and prepares to fight a duel. In practicing at a mark he misses and accidentally shoots his rival. He is about to be punished for the crime, when the rival is induced to admit the truth of the affair, and all ends happily. The rival appeared to be quite robust for a man with a bullet over his heart.

LICENSED FILM RELEASES.

Sept. 25, 1911.

	Feet.
(Biograph) The Revenue Man and the Girl. Drama	999
(Kalem) Arizona Bill. Drama	1000
(Lubin) The Matchmaker. Drama	1000
(Pathe) The Disappointed Old Maids Com.	490
(Pathe) Whimies' Hard Luck Stories Com.	475
(Selig) Two Orphans (1st Reel) Drama	1075
(Vitagraph) By the Camp Fire's Flicker. Drama	1000

Sept. 26, 1911.

(Edison) Mary's Masquerade. Com	1000
(S. & A.) Lost Years. Drama	980
(Gaumont) A Friend of the Family. Com.	850
(Gaumont) The City of Bordeaux, France. Scenic	175
(Pathe) Pathe's Weekly No. 39. Topical	1000
(Selig) Two Orphans (2nd Reel)	986
(Vita.) His Sister's Children. Com	1000

Sept. 27, 1911.

(Edison) A Cure for Crime. Com	1000
(Eclipse) The Trials of a Tall Traveler Com.	458
(Eclipse) Manufacturing Fireworks. Industrial	542
(Kalem) Hal Chase's Home Run. Drama	1000
(Lubin) A Cowboy's Love. Drama	1000
(Pathe) Driven from the Tribe. American Drama	1000
(Vita.) A Western Heroine. Drama	1000

Sept. 28, 1911.

(Biograph) Her Awakening. Drama	997
(S. & A.) The Power of Good. Western Drama	980
(Lubin) A Counterfeit Roll. Com	1000

PATHE FRERES
FILMS

A Crackerjack Indian Story

Driven from the Tribe

Fast Riding—Furious Shooting—Thrilling Episodes

About 1000 feet **Released Sept. 27**

A Great Human Interest Story

A Convict's Heart

The story of the one redeeming act of a hardened criminal's career. A thrilling story well told

About 1000 feet **Released Sept. 30**

Never Pass Up

PATHE'S WEEKLY

Issued Every Tuesday

KALEM

The PHONEY STRIKEBREAKERS

A WESTERN COMEDY

Released Monday, October 2. Approximate length, 1000 feet.

THE SAVING SIGN

This Classic Indian Production is a Headliner

Released Wednesday, October 4 Approximate length, 1000 feet.

The California Revolution of 1846

An Historical Story Containing Tense Situations

Released Friday, October 6 Approximate length, 1000 feet.

COMING---Monday, October 16

THE COLLEEN BAWN

IN THREE REELS

A Gem from the Emerald Isle

KALEM

KALEM COMPANY, Inc.

New York, 235-239 W. 23d Street
London, 45 Gerrard Street, W.
Berlin, 35 Friedrich Strasse

(Melies) The Mission Waif. Drama..1000
(Pathe) Gypsy Honor. American Drama 1000
(Selig) Two Orphans (3rd Reel) Drama 1090

Sept. 29, 1911.

(Edison) The Death of Nathan Hale. Educational 1000
(S. & A.) When He Died. Com..... 980
(Kalem) The Blackfoot Halfbreed. Drama 1000
(Pathe) The Bell Ringer of the Abbey. Fairy Tale 615
(Pathe) Across the Polar Seas. Scenic 397
(Selig) John Oakhurst, Gambler. Drama 1000
(Vitagraph) Ninety and Nine. Drama.1000

Sept. 30, 1911.

(Edison) The Maiden of the Pie Faced Indians. Com. 500
(Edison) Turning the Tables. Com... 500
(S. & A.) The Strike at the Little Johnny Mine. Western Drama.... 980
(Gaumont) Hearts May Be Broken. Drama 1015
(Lubin) A Nearsighted Chaperon. Com. 1000
(Pathe) A Convict's Heart. American Drama 1000
(Vitagraph) Her Hero. Com.....1000

INDEPENDENT FILM RELEASES.

Sept. 18, 1911.

	Feet.
(Amer.) The Gun Man. Drama.....	1000
(Champion) Shenandoah. Drama....	950
(Eclair) Magic Music. Trick.....	330
(Eclair) When the Leaves Fall. Drama	665
(Imp) The Charleston Hurricane Flood. Scenic.	500
(Imp.) The Bicycle Bug's Dream. Com.	500
(Yankee) The Star Reporter. Drama.	

Sept. 19, 1911.

(Bison) The Sheriff's Brother. Drama ...
(Powers) Lost in a Hotel. Com.....
(Powers) An Old-Time Nightmare. Com. .....
(Thanhouser) The Lie. Drama..... ...

Sept. 20, 1911.

(Ambrosio) Tweedledum's Riding Boots. Com. .....
(Ambrosio) Tiny Tim as a Detective. Com. .....
(Champion) The Stolen Horse. Drama 950
(Nestor) Across the Divide. Drama.. ...
(Reliance) The Stolen Play. Drama.. ...
(Solax) Oh, You Stenographer! Com. ...

Sept. 21, 1911.

(Amer.) The Claim Jumper. Drama..1000
(Imp.) By Registered Mail. Drama..1000
(Rex) The Rose and the Dagger. Drama ...

Sept. 22, 1911.

(Bison) The Missionary's Gratitude. Drama .....
(Lux) Bill as an Express Messenger. Com. 344
(Lux) The Stolen Diamond. Drama.. 629
(Solax) Nellie's Soldier. Mil. Drama.. ...
(Than.) The Honeymooners. Drama. ...
(Yankee) The Girl and the Chauffeur. Drama .....

Sept. 23, 1911.

(Ambrosio) The Mask of the Red Death. Drama .....
(Ambrosio) The Hornet.....
(Gt. North.) Caught in His Own Net. Drama .....
(Powers) Red Man's Honor. Drama.. ...
(Reliance) The Way of a Maid. Drama ...
(Nestor) Mutt and Jeff and the Dog Catchers. Com.....
(Nestor) Obliging a Friend. Com..... ...

MOTION PICTURE NOTES.

The Taylor and Brown Amusement Company, of Big Stone Gap, Va., will shortly open a motion picture house at Middlesbury, Ky. They will use licensed films.

Schwarz and Hoppen, of Kearney, Neb., purchased the Lyric Theatre at Aurora, Neb., and have taken charge of the same, and will bring it up to their usual high standard. The new picture house talked of for Kearney, Neb., by Grand Island parties did not materialize. The Crescent has been doing fine business, and will now undergo a thorough renovating, redecorating, new opera chairs, and other permanent improvements. The Gem will open week 28 for the season.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Adams, Mrs. Bebe, Effie Anderson, Mary Asquith, Gertrude Adams.
Buchols, Virginia, Myra Brooks, Grace Beaumont, Annie Buckley, Alma Belwin, Florence Bradley, Minnie Beltes, Henrietta Browne.
Chase, Emma W., Mabel Cullen.
Dunseith, Mrs. James, Jeanne Dore, May Donohue, Mrs. H. S. Dunham.
Evans, Jane.
Fuller, Minnie, C. Fielding, Pearl Ford, Marion V. Finlay, Edith Forrest.
Gilbert, Leona, Louise Goodwin, Meta Green, Edna M. Glover, Gladys George, Jessie Glendinning.
Hazlewood, Nellie, Adelaide Holland, Ethel Howard, Grace Hopkins, Gertrude Hillyer.
Knoll, Mrs. J. C., Helen Kennedy, Katherine Kerrigan.
Lust, Mrs. L. H., Edith Lockett.
Mack, Marjorie, Mrs. D. Moore.
Oste, Mrs. L., Viola Orville.
Powell, Lydia, Pauline Perry.
Sterling, Jessie.
Timmons, Irene, Clara Thropp.
Upton, Mrs. Melville.
Van Wyck, Lydia, Frances Vaughn.
Willigan, Amelia, Lillian Westner, Jane Wheatley.

MEN.

Atkinson, Wm. H., Frank Amboo, Geo. Applegate.
Bostwick, Herbert, Geo. Barrington, Milton Boyle, Carroll J. Barrymore, Lester Brown, Herbert E. Bostwick, Joseph Bauminster, Harry Burkhardt, Herbert Bethen, Lee Baker, Wm. Burt, Billy Bettes, Richard Barrows, Lion Brown, Jack Bevan, Eugene O. Beall, Herbert Budd.
Conniers, Norman D., Will Clifford, Harry Crandall, Osborne Clemson, Henry Carey, James Carew, Harry Creasy.
Dexter, Elliott, Geo. C. Denton, Bryn Desmond, Emmett Devoy.
Ellwood, Prince, Graham Earle, Lorne Elwyn.
Franklin, H. B., Harold Flood, Robt. W. Fraser, Daniel J. Fendell, Fred Forrester, Geo. F. Field, Norman B. Field.
Govey, Wm. A., W. H. Gilmore, Richard Gordon, James Gladden.
Hanlon, Geo. W., Nelson Hall, Jos. W. Holicky, Wadsworth Harris.
Irving, Jay.
Jess, J. W.
Keenan, Frank, Geo. E. Kelly, Frank Kilday, Ed. T. Kerr, John W. Kelley, Karl K. Kitchen, Fred Kerby.
Lambert, Frank D., Wright Lorimer, Walter N. Lawrence, Richard Lyle, Pirdie Lustiz, Frank Lanning, Frank Loftus, Geo. Leach.
Merchant, Ralph, Henry Miller, Harold Mathews, Harry Mainhall, Hardie Meakin, James Mace, Chas. Mather, Dave Marion, Benedict McQuarrie, Lorne H. McFadam, W. J. McConnell, Chas. F. McCarthy.
O'Neil, Doc, James O'Connell, Edward D'Oise.
Rawley, Joseph, Ray Raymond, Harry Radcliffe, Franklin Ramsay, Walter Richardson, John M. Roche, Andrew Robson, Jack Reagan.
Singleton, Jos., Fred Sullivan, Arthur Seymour, Chas. Savage, S. C. Somnes, Chas. G. Stevens, Stephen Stott, Mark Swan, Fred Smith, Leslie Shaffer, H. A. Sinclair.
Trepeler, T. L., Walter S. Tenner, Robt. E. Talbot, Chas. S. Turner, Louis Thomas, Robt. Tothion.
Veaux, Clyde.
Wayne, Fred, Robt. Woods, R. E. White, Harry R. Webster, Thomas Wise, Winter Watts, Lyman Wheeler, Edgar Allen Wolf, Chas. O. Wallace.

NEW THEATRES.

F. F. Proctor will build a new theatre at Bijou Park, Newark, N. J., to cost $1,000,000. This is the twentieth house owned by Mr. Proctor.

A moving picture theatre to cost $40,000 will be built at Church Street and Fifth Avenue, Nashville, Tenn., by W. P. Brady, a popular price theatre manager of Nashville. The entrance will be from Church Street through what is now a store. The capital stock will be $60,000, a large part of which has been subscribed. A seating capacity for 1,200 persons is planned.

The Eclipse Amusement Company, of Cleveland, Ohio, will erect a new theatre, to be called the Duchess, at Euclid Avenue and East 59th Street, Cleveland. It will have a seating capacity of 1,300 and will open Nov. 1. The building will cost $125,000. The Eclipse Amusement Company is incorporated for $50,000, with H. G. Bulkley president and treasurer, and Harry A. Smith, secretary and general manager. The additional directors besides Bulkley and Smith are Vaughan Glaser, Dr. Morrison Castle, and Richard Inglis.

William J. Burlee, of White Marsh, Va., will erect a new $60,000 vaudeville theatre at the corner of Ferry Street and Richmond Terrace, New Brighton, S. I. It will seat 1,400 persons and is to be ready by Jan. 1.

Chattanooga, Tenn., is to have a new $250,000 vaudeville house on Market Street, to be built by a syndicate which plans other houses through the South.

The Bryant Theatre on West Forty-second Street, has been leased to the newly incorporated Emmett Theatre Company, which will remodel the building and open it in September. It will seat about seven hundred. This is the eighth theatre in this block. The transaction was conducted by Fenimore E. Goode and S. Osgood Pell and Company

RECORD OF DEATHS.

Charles Rowan died on the morning of the 16th in a furnished room at 222 West Twenty-second Street. He had been in poor health and out of employment. His throat was cut, and the Coroner pronounced it a case of suicide.

Henry C. Stanley, formerly a well-known minstrel, and at one time manager of the Boston Symphony Orchestra, died at his home in Philadelphia, Sept. 12, aged forty-eight years.

J. Arthur Dohm, for two years treasurer of the Chatterton Theatre, in Bloomington, Ill., died Sept. 9 in that city, after an illness of about a year.

Charles K. Harris died at his home in Bristol, Me., of Bright's disease, on Friday, Sept. 8.

Frederick Watson, a vaudeville actor, died Sept. 16 in the Red Cross Hospital as a result of an injury received while on a Western tour with The Warrens of Virginia. He appeared at one time as the stage sparring partner of Robert Fitzsimmons. Mr. Watson was a Mason and a member of the Lambs Club.

Edward Schloeman, an opera singer, died Sept. 15, in White Plains. He was fifty-five years old. Mr. Schloeman was born in Bremen, Germany. He became a baritone in the opera co. of the Royal Court Theatre, Dresden, and came to America fifteen years ago to join the company at the Metropolitan Opera House.

Frederick Watson, well-known actor, recently employed in David Belasco's productions, and an active member of the Actors' Order of Friendship, the Lambs Club, The Players, Green Room Club, and the Masonic Order, died suddenly Sept. 16.

Harry W. Phipps, of Chicago, an actor, was found dead at the bottom of the stairs of his lodging house in that city on Sept. 14. He went to Chicago from Boston, where he had been for many years a member of the old Boston Museum Stock co. He was fifty years old.

Virginia Adams, who died in Bellevue Hospital on Sept. 2, was last engaged in The Girl in the Taxi and Up and Down Broadway. Her father is F. J. McLaughlin, Gurdon, Ark., and her husband is in Chicago.

Otto Franz Leitenberger, who recently died in Vienna at the age of sixty-three, was the author of several dramas and other volumes. He was on the editorial staff of "Das Vaterland." Among his stories are "Hansel and Wez." "Schwalben." and "Aus der Fabelwelt."

Frank de Blain, who died on his farm in Milford, Pa., was born in Barcelona, Spain. After studying with Berlioz, he enlisted in the wars against Moroeco. The influence of Tietjens, the singer, secured him a position under Colonel James Henry Mapleson at the Academy of Music in New York. Later he joined Abbey and Grau, and married Mathilde Bauermeister, comprimaria of the Metropolitan Opera House. Subsequently he was one of the best known singing teachers in New York up to his retirement six years ago.

Herbert A. Bradwell, who died on Sept. 3, in the Kings County Hospital, of heart disease, was a producer of spectacular displays at Coney Island. Financial losses are thought to have hastened his death.

Joseph L. McDouall, who died on Labor Day at his Brooklyn home, had for years been with Charles Frohman in various capacities. Lately he had been in the play producing department. He was taken sick while returning with Mrs. McDouall from Brighton Beach.

Harry Saywell, treasurer of the Colonial Theatre, Cleveland, O., was killed in an automobile accident on Sept. 3. He died at the Lakeside Hospital. His age was thirty-three.

Earl S. King, for ten years a manager for the Shuberts, died on Sept. 3, in his New York home, aged fifty-seven. In 1881 he was treasurer of the Grand Opera House, Brooklyn, and later was with Charles Hoyt. A week ago, on returning from his vacation, he contracted pneumonia, which ended fatally.

John H. Cusack died in South Brooklyn on Sept. 5, at the age of sixty-four. Although he died penniless, he was at one time worth $300,000 and was a well-known figure in the sporting world. He backed John L. Sullivan in his New Orleans encounter with James J. Corbett on Sept. 7, 1896, and lost a large slice of his property then. Later his confidence in Corbett at Carson City against Bob Fitzsimmons cost him more. Cusack was born in 1847. During the Civil War he enlisted in the navy. In 1894 he was employed by the Spanish Government to end filibustering in Cuba. Until a year ago he was with the Metropolitan Street Railway and with the Borough President.

Lewis Simmons, an old and well-known minstrel, was struck by an auto delivery truck in Reading, Pa., on Sept. 2, and died shortly after in the Homeopathic Hospital. In Philadelphia he built the Opera House, at Tenth and Arch streets, in association with Slocum. He also was in partnership with Carncross and Willis Sweatnam. He was seventy years old.

Robert Erwin, formerly in the New York Casino Company and treasurer of the Broadway Theatre, was found dead in the Salem water pumping station, Albany. He was fifty-two years old and a musician of unusual ability. His family is well known in Albany County.

Thomas McCormack, watchman for the Barnum and Bailey Circus, was shot during a performance of the circus in Louisville, Ky., on Sept. 5. He had just put out three negroes who had crawled under the flap of the tent, when he saw them reappear. When he approached them again one of the negroes drew a revolver and fired at him three times. He was taken to the City Hospital, where he died at 11.35 o'clock. The negroes are under arrest charged with murder.

William Bruns, an actor who has recently been living in California, shot himself while visiting his sister, Mrs. Elisabeth Kloster, of Cincinnati. Besides this sister he leaves an aged mother and a brother, George, of Chicago. He was thirty-four years of age.

Charles T. Hendricks, for many years one of the leading members of the Castle Square Opera company, died Sept. 1, at the Southern California State Hospital, at Patton. He was a tenor of rare attainments and at the height of his career was stricken with blindness, which necessitated him leaving the profession. He had graduated from a college of osteopathy when he became ill. Gradually his mind weakened and it was eventually found necessary to commit him to a hospital. His mental derangement, however, had no effect on his fine vocal powers.

Joseph Jefferson, who died at Buzzard's Bay on Aug. 28, was the grandson of the famous actor and the son of Thomas Jefferson. He suffered from epilepsy.

Professor William S. Hutchins, who died in Boston on Aug. 25, was a well-known lecturer and announcer, the last twenty-nine years of his life being spent at Austin and Stone's Museum on Tremont Row. Born in New York on Jan. 7, 1832, he was partly educated for the Baptist ministry, but gave that up to go into the employment of P. T. Barnum. He knew Jenny Lind, Mrs. Tom Thumb, whom he presented to Queen Victoria, and all the other famous personages in that aggregation. After an engagement with George B. Bunnell he became a fixture at the Museum in Boston. Professor Hutchins's oratorical powers were extraordinary, and he frequently exercised them in Boston pulpits, usually speaking on temperance subjects. He was a picturesque and uncommon character.

Harley Merry, who died at his Summer home in Flatlands, L. I., on Aug. 31, was a well-known scenic artist. From his studio on Franklin Avenue, Brooklyn, many famous productions have come in the past. Mr. Merry was English by birth. His illness of five weeks was due to Bright's disease.

Mrs. Bettie Florence Leach, widow of Dr. Hamilton E. Leach, Past Exalted Grand Ruler of the Order of Elks and mother of Percy F. Leach, died at her home in Washington, D. C., Sept. 7, after an illness of several months. The interment was in Congressional Cemetery. Mrs. Leach was born at Leesburg, Va., and was the daughter of George W. Watkins, of that place. She was educated both in Virginia and the schools of Washington. She was married in 1872, and her only child is Percy F. Leach, known in theatrical circles and now with Charles Frohman. Mrs. Leach had long been a clerk in the pension office. Mrs. Leach herself had considerable dramatic experience as a member of the famous old Shakespeare Club of Washington, from which Wilton Lackaye, Giles and Thad Shine, Annie Story, Tim Murphy, Ralph Jefferson, Dr. Franklin T. Howe, and Margaret Saxton received their early experience in the dramatic line. She was a reader of no ordinary merit, and in the 80's was an active member of several clubs, among them the old Round Table Dramatic Club and the Carroll Institute Dramatic Club, with which last named she played in its last production of Secret Service. Mrs. Leach had long been a member of All Souls's Church and of the literary club connected with that church.

Anna C. Bray, who died in her New York residence on Sept. 14, at the age of seventy-seven, was born in Vienna. She came to the United States when only three years of age. She was the widow of Henry Clay Bray and the mother of Virginia Bray, who is now playing Tiberius. Burial was in Freeport, Ill.

Samuel Buchanan Sterne, who died in New York city on Sept. 9, was born in Boston in 1856, the son of Samuel and Amanda (Burkhardt) Sterne. He married Minnie B. Harris, whose father, William Harris, belonged to the theatrical firm of Charles Frohman, Rich and Harris. Besides his wife, Mr. Sterne leaves two daughters, Mrs. Arthur G. Miller and Mrs. I. B. Singerman.

ENGAGEMENTS.

Alphonz Ethier, formerly in Ben-Hur and The Barrier and last season with Mary Mannering, has been engaged by Klaw and Erlanger as leading man with Robert Hilliard. He will play the friend during the coming coast to coast tour of A Fool There Was.

Hazel Cox, the Olive in Miss Jack with Rothwell Browne, is a sister of Ray Cox, noted on the vaudeville stage.

Among those to support Blanche Ring in The Wall Street Girl are Florence Shirley, Eugene Sanger, William P. Carleton, and Harry Gilfoil.

The cast of The Quaker Girl has been announced by H. B. Harris, as follows: Lucy Weston, Daphne Glenn, Pope Stamper, Percival Knight, Robert Broderick, George Lydecker, Arthur Klein, Daniel Morris, May Vokes, Olive Murray, Maisie Gay, Nellie McHenry, Eleanor Sheldon, Viola Clark. It opens at the Park, formerly the Majestic, on Oct. 23.

The cast supporting George Beban in The Sign of the Rose is as follows: Edna May Howell, Marie Pavey, George Probert, P. W. Perry, A. S. Byron, Franklin Ritchie, Carl Anthony, Esther Banks, James A. Marcus, Del De Louis, and Edith MacBride.

The cast for The Great Name, in which Henry Kolker is to be starred, includes Sydney Ray Melvin, Russ Whytal, Lizzie Hudson Collier, Sam Edwards, Edward Langford, Arthur Hoyt, Louise Woods, Louise de Rigny, Rud Duering, Dorothy Walters, and Ruth Chatterton.

A new coloratura soprano, Anna Lichter, has been engaged by Werba and Luescher for the role of Lady Kitty Somerset with Lulu Glaser in Miss Dudelsack.

Arthur Lawrence, Ivo Dawson, Stanley Dark, and Esther Evans have been assigned parts in Green Stockings, the A. E. W. Mason comedy in which Liebler and Company are to star Margaret Anglin.

Milton and Sargent Aborn have just re-engaged Louise Le Baron as prima donna contralto with the Aborn English Grand Opera company, which opens its annual tour at Albany Sept. 21. The list of principal artists are Edith Helena, Jane Abercrombie, and Elsa Silverling, sopranos; Leonid Samoloff, Domenico Russo, and Arthur Green, tenors; Louise Le Baron, Hattie Belle Ladd, and Rose Fulton, contraltos; Louis Kreidler and Ernesto Torti, baritones; William Schuster, basso; Philip Fein, buffo; Carlo Nicosia, first conductor; Emanuel Cameia, assistant conductor, and others.

The Blue Mouse company, under the direction of E. J. Carpenter, opened the season Aug. 31 at Long Branch, N. J., with the following members: Maud Ludlow, James L. McCabe, Rupert Drum, C. P. Coast, Cliff Bawman, George Lennon, Russell Campbell, Sherwood Jones, Fred Hubbell, George Compton, Rose Bradbury, Miss Dorothy, Hazel Harrington, Adele Leonard, Lillian McIntyre, and Fred Wright, manager.

Emil Hoch and Menifee Johnstone have been engaged by Liebler and co. for The Affair of the Barracks.

The engagement of Dore Davidson for Daddy Tyl, Giorgio Majeroni for Fire, and Harriet Sterling for Night complete the cast for the Liebler and Company revival of The Blue Bird, which opened the Century Theatre Friday, Sept. 15. The Blue Bird company includes besides those mentioned, Burford Hampden, Helena Lackaye, Cecil Yapp, W. H. Denny, Alice Butler, Ethel Brandon, Clarisa Campbell, John Sutherland, Charles Hampden, Gwendolyn Valentine, Merle Maddern, George Sylvester, Margaret Fairleigh, Berta Donn and seventy others, fifty of them children.

DATES AHEAD

(Received too late for classification.)

AT THE OLD CROSS ROADS (Arthur C. Alston, prop.): Middletown, Conn., 25, Winsted 26, Great Barrington, Mass., 27, Philmont, N. Y., 28, Schuylerville 29, Amsterdam 30.
BATES, BLANCHE (David Belasco, mgr.): Brooklyn, N. Y., 25-30.
BOYER, NANCY (Fred R. Willard, mgr.): Jackson, Mich., 18-23, Adrian 25-30.
CHORUS LADY (Southern: J. E. Early, mgr.): Harrisburg, Pa., 25, Lancaster 26, Huntington 27.
COWBOY GIRL (Jack Hoskins, mgr.): Ottawa, Ill., 21, Hammond, Ind., 23, Aurora, Ill., 24, Belvidere 25, De Kalb 26, Joliet 27, Bloomington 28, Bartool 29, Champaign 30.
DANTE'S INFERNO: Brantford, Can., 18-20, Brockville 21-23, Ottawa 25-30.
GILLESPIE PLAYERS: Sterling, Ill., 18-30, Ottawa 21-23, La Salle 24.
GRAHAM, OSCAR (Oscar Graham, mgr.): Farmersville, Tex., 20, Commerce 21, Sulphur Springs 22, Edinsboro 23, Gilmer 25.
HAPPIEST NIGHT OF HIS LIFE (Frazee and Lederer, mgrs.): Milwaukee, Wis., 18-20, Madison 21, Joliet, Ill., 22, Rockford 23, St. Louis, Mo., 25-30.
HEART OF CHICAGO (W. D. Emerson, mgr.): Anderson, Ind., 20, Indianapolis 21-23, Toledo, O., 24-30.
HIGH FLYER BURLESQUERS: Allianee, O., 20, Chillicothe 21, Greenfield 22, Lebanon 23, New Castle, Ind., 25, Muncie 26, Marion 27, Logansport 28, Kokomo 29, South Bend Oct. 2-4.
HUMAN HEARTS (Southern: C. R. Bone, mgr.): Monongahela, W. Va., 25, Kingwood 26, Salem 28, Pennsboro 29, West Union 30.
KING, STOCK (Harry D. King, mgr.): Perry, N. Y., 18-23, Dunkirk 25-30.
MOSES, EDMUND, ASSOCIATE PLAYERS: Crawfordsville, Ind., 18-23, Edinburg 25-30.
NORTH BROTHERS' STOCK: Wichita, Kan., Sept. 4—indefinite.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Elyria, O., 18-23.
TEMPEST AND SUNSHINE (Woods and Chalcker, mgrs.): Ada, Okla., 20, Lehigh 21, Atoka 22, Durant 23, Ardmore 25, Marietta 26, Comanche 27.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Milton, Pa., 18-23, Kurtown 25-30.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Washington, D. C., 18-23, Winchester, Va., 25, Martinsburg, W. Va., 26, Hagertown, Md., 27, Waynesboro, Pa., 28, Hagerstown, Md., 29-30.
WOLFE STOCK (J. A. Wolfe, mgr.): Wichita, Kan., Sept., 11—indefinite.

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DATES AHEAD.

(Continued from page 25.)

GIRLS FROM RENO (James Madison, mgr.): Omaha, Neb., 17-23, Kansas City, Mo., 24-30.
GOLDEN CROOK (Jas. Fulton, mgr.): Boston, Mass., 25-30.
HASTINGS'S BIG SHOW (Harry Hastings, mgr.): Brooklyn, N. Y., 18-23, New York city 25-30.
HIGH SCHOOL GIRLS (Arthur Gorman, mgr.): Boston, Mass., 18-23, Montreal, P. Q., 25-30.
HONEYMOON GIRLS (Al. Rich, mgr.): Philadelphia, Pa., 18-23, Brooklyn, N. Y., 25-30.
IDEALS (Sam Robinson, mgr.): Kansas City, Mo., 17-23, St. Louis 24-30.
IMPERIALS (Sim Williams, mgr.): St. Louis, Mo., 17-23, Indianapolis, Ind., 24-30.
JARDIN DE PARIS (Burt Kendrick, mgr.): St. Paul, Minn., 17-23, Omaha, Neb., 24-30.
JERSEY LILIES (Wm. Jennings, mgr.): Chicago, Ill., 17-23, Milwaukee, Wis., 24-30.
JOLLY GIRLS (Bobby Harris, mgr.): Baltimore, Md., 18-23.
KENTUCKY BELLES (Mike Fenton, mgr.): Harrisburg, Pa., 20, Reading 21, Allentown 22, Chester 23, Washington, D. C., 25-30.
KNICKERBOCKERS (Louis Robie, mgr.): Cleveland, O., 18-23, Toledo 24-30.
LADY BUCCANEERS (Harry M. Strouse, mgr.): Cincinnati, O., 17-23, Chicago, Ill., 24-30.
LOVE MAKERS (Dave Guran, mgr.): Pittsburgh, Pa., 18-23, Cleveland, O., 24-30.
MAJESTICS (David Gordon, mgr.): Hoboken, N. J., 18-23, New York city 25-Oct. 7.
MERRY BURLESQUERS (Joe Leavitt, mgr.): Baltimore, Md., 18-23, Philadelphia, Pa., 25-30.
MERRY MAIDENS (Edward Shafer, mgr.): Chicago, Ill., 17-23, Milwaukee, Wis., 24-30.
MERRY WHIRL (J. Herbert Mack, mgr.): Chicago, Ill., 17-23, Detroit, Mich., 24-30.
MIDNIGHT MAIDENS (Wm. S. Clark, mgr.): Omaha, Neb., 17-23, Kansas City, Mo., 24-30.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Wilkes-Barre, Pa., 18-23, Scranton 25-30.
MOULIN ROUGE (Joe Pine, mgr.): Washington, D. C., 18-23, Baltimore, Md., 25-30.
PACEMAKERS (T. M. Herk, mgr.): Wheeling, W. Va., 18-23, Pittsburgh, Pa., 25-30.
PAINTING THE TOWN (Holliday and Curley, mgrs.): Kansas City, Mo., 17-23, St. Louis 24-30.
PASSING PARADE (M. Messing, mgr.): Boston, Mass., 18-23, Albany, N. Y., 25-27, Schenectady 28-30.
PAT WHITE'S GAYETY (Walter Greaves, mgr.): Chicago, Ill., 18-30.
QUEEN OF BOHEMIA (Henry P. Jacobs, mgr.): Boston, Mass., 18-23, New York city 25-30.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon, mgrs.): Louisville, Ky., 17-23, Cincinnati, O., 24-30.
QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): Springfield, Mass., 18-20, Worcester 21-23, Providence, R. I., 25-30.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson, mgr.): Washington, D. C., 18-23, Pittsburgh, Pa., 25-30.
ROSE SYDELL'S (W. S. Campbell, mgr.): St. Louis, Mo., 17-23, Louisville, Ky., 24-30.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Minneapolis, Minn., 17-23, St. Paul 24-30.
SAM DEVERE'S (Louis Stark, mgr.): Philadelphia, Pa., 18-23, Wilkes-Barre 25-30.
SOCIAL MAIDS (Hurtig and Seamon, mgrs.): New York city 11-23, Springfield, Mass., 25-27, Worcester 28-30.
STAR AND GARTER (Frank Weisburg, mgr.): Baltimore, Md., 18-23, Washington, D. C., 25-30.
STAR SHOW GIRLS (John T. Baker, mgr.): Toronto, Ont., 18-23, Rochester, N. Y., 25-30.
TAXI GIRLS (Hurtig and Seamon, mgrs.): New York city 18-30.
TIGER LILIES (D. R. Williamson, mgr.): Scranton, Pa., 18-23, New York city 25-Oct. 7.
TROCADEROS (Chas. H. Waldron, mgr.): Toledo, O., 17-23, Chicago, Ill., 24-29.
VANITY FAIR (Bowman Bros., mgrs.): Detroit, Mich., 17-23, Toronto, Ont., 25-30.
WATSON'S BURLESQUERS (W. B. Watson, mgr.): Detroit, Mich., 18-23, Chicago, Ill., 24-Oct. 7.
WHIRL OF MIRTH (Whallen and Martell, mgrs.): Cleveland, O., 17-23, Wheeling, W. Va., 24-30.
WORLD OF PLEASURE (Geo. H. Fitchett, mgr.): New York city 18-23, Philadelphia, Pa., 25-30.
YANKEE DOODLE GIRLS (Sol. Meyer, mgr.): Buffalo, N. Y., 18-23, Detroit, Mich., 24-30.
ZALLAH'S OWN (W. C. Cameron, mgr.): Milwaukee, Wis., 17-23, Minneapolis, Minn., 24-30.

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BARNUM AND BAILEY'S: Shawnee, Okla., 20, Oklahoma City 21, Tulsa 22, Coffeyville, Kan., 23, Vinita, Okla., 27, Little Rock, Ark., 30.
BUFFALO BILL AND PAWNEE BILL: Red Oak, Ia., 20, Creston 21, Marysville, Mo., 22, Chillicothe 23, Carrollton 25, Moberly 26, Kirksville 27, Macon 28, Hannibal 29, Louisiana 30.
GENTRY BROTHERS: Mason City, Ia., 20, Eldora 21, Marshalltown 22, Centerville 23.
GOLLMAR BROTHERS: Mt. Sterling, Ill., 20, Pittsfield 21, Barry 22, Columbia, Mo., 23, Montgomery City 25.
HAGENBACK-WALLACE: Clarksville, Ark., 20, Russellville 21, Conway 22, Newport 23.
RINGLING BROTHERS: Los Angeles, Cal., 18-20.
ROBBINS, FRANK A.: Havre de Grace, Md., 20.
ROBINSON, JOHN: Cartersville, Ga., 20.
SELLS-FLOTO: St. Joseph, Mo., 20, Topeka, Kan., 21, Emporia 22, Wichita 23.

MISCELLANEOUS.

GILPIN'S HYPNOTIC COMEDY (J. H. Gilpin, mgr.): Independence, Ia., 18-23.
KINEMACOLOR CORONATION PICTURES: Washington, D. C., 18-23.
LITCHFIELD'S LYCEUMITES (Neil Litchfield, mgr.): Ingersoll, Ont., 19, 20, Granton 21, Lucknow 22, Milverton 23, Tilsonburg 25, St. Marys 27, Essex 28, Merlin 29, Tilbury 30.
MILANO DANTE'S INFERNO (No. 1: Mrs. E. Mosert, mgr.): Indianapolis, Ind., 11-23.
MILANO DANTE'S INFERNO (No. 2: S. L. Warner, mgr.): Montreal, P. Q., 11-23.
MILANO DANTE'S INFERNO (No. 3: Ira A. Miller, mgr.): St. Louis, Mo., 11-23.
MILANO DANTE'S INFERNO (No. 4: James F. Sullivan, mgr.): Chicago, Ill., Aug. 26—indefinite.
MILANO DANTE'S INFERNO (No. 5: H. B. Reynolds, mgr.): Portland, Me., 11-23.
MILANO DANTE'S INFERNO (No. 6: Harry Scott, mgr.): Los Angeles, Cal., 11-23.
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PARKER SHOWS: Walla Walla, Wash., 18-23, Spokane 27, 28.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Tunis, Africa, 18-23, Valetta, Malta, 25-30, Alexandria, Egypt, Oct. 4-7, Cairo 8-11, Port Said 12-14, Mecca, Arabia, 16-18, Bombay, India, 28—indefinite.
THURSTON, HOWARD (Dudley McAdow, mgr.): Boston, Mass., 18-30.

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